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The World of Music

"How many a tale their music tells"-Thomas Moore

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The Ellis Opera Company recently appeared in St. Louis with such world-famous stars as Geraldine Farrar, Marfe Rappold, Louise Homer, etc. The season was not a success in that city and the local backers were obliged to fare a deficit which the St. Louis Post says will amount to \$12,000 and to \$100 and \$100 a "morning to night."

MARY GARDEN has again become a favorite
at the Opera Comique, in Faris.

A VAUDEVILLIAN satire in three acts, called
"Le Chopin," is now running in the French
capital.

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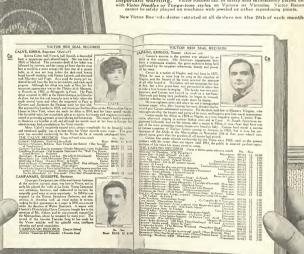
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THE ETUDE

JANUARY, 1917

VOL. XXXV No. 1



Going Backward?



THERE are certain facts which the music worker should know in order to safeguard his own progress. It is not necessary for him to attach the big names of ethnology, psychology, physiology or sociology to these discoveries to make them significant. The main point is the great truth itself. For instance, there are certain things about what the students of heredity call "reversion to type," which are very momentous.

The tendency of the average human individual uncontrolled by an educated will is to go backward. In youth there is often a great struggle for a better life. As long as the stimuli that lead to progress exist the individual naturally goes ahead. Remove the stimuli, and he reverts to type. This has occurred so many times in the cases of American Indians who have gone back to their tribes to live that investigators use this as an example. It is frequently shown in the instances of European immigrants from the less favorable localities and races of the old world. When they are under the influence of youthful ambition and new suroundings they aspire to the higher culture and educational ideals of the best in our country. Old age approaches and ambitions wither away. All the old mores and traditions of the less ambitious life in Europe assert themselves. There is a carelessness in speech, in dress, in manners, a reversion to type.

It behooves the music worker to look back in his own ancestry a few generations and study the types from which he has sprung. His natural tendency is to go back to the lowest of them. Only his ambition and his educated will can save him.

This clearly indicates the need for keeping constantly in touch with new stimuli to go ahead instead of backward. In the case of the musician, his first need is the opportunity to hear good music (the more the better), to cultivate musical friends, and to keep in touch with the best thought in the musical world through reading. If you are so placed that you can not hear great orchestras, great singers or great performers, you will of course have to depend upon your own music and the wonderful records reproduced on the sound reproducing machines. If you have no musical friends and can make none, you are to be pitied. The greatest compliment that has ever been paid to this magazine was to call it an "ambition builder." We recognize this great need and strive to have every issue of such a nature that it will present just these stimuli that help the individual reader to go forward and upward in his musical life, to help him fight the fatal force that forever is pulling him backward and downward.



Music the Magnet



Why does the climbing vine reach out its tendrils for the sun? Why do the busy bees go far from home for the clover fields? Why do men go out of their way to listen to music? Simply because Nature tells them that there is something they must have, and they instinctively go in search of it.

Post, has been keeping tabs upon the attendance at the noonday meetings of a large club of men. Here is one of the things which this gentleman (J. Lee Cross) found:

"It appears that business men arc fond of music. Just put the word 'Music' on an announcement of a business gathering and, with all other factors equal, about twenty per cent. more persons will come than if you said nothing about music. If you go further and tell them what the music will consist of, the pulling power of this item will be as much as fifty per cent. greater."

When a department store proprietor makes an investment for music running up into five figures or more he is not wasting a penny. He knows that music is a wonderful magnet, and that people will come flocking, they know not why, just as the bees fly straight for the heart of the rose. What more proof of the value of music do we nced than the fact that we are all possessed with an inward urge that leads us to music we like? You never see a boy fighting for a place in a funeral procession. But let a brass band go down the



The Cheapness of Modern Education



THIRTY-EIGHT dollars and thirty-one cents is what we paid per child last year for the education of every boy and girl in America. This tax of about ten cents a day is the best and the cheapest investment we make in our government. In this democracy the government is in the hands of the people, and our governors to-morrow will be those same little tots whom we see trudging off to school every morning. If our republic is to exist through more centuries, our first and greatest consideration is education. When republics in the past have fallen it has been because the people themselves were not educated to the point of safely taking the reins of government in their own hands. Therefore, education is the last thing upon which to scrimp. Let us be generous, even if we do now and then go to the extreme of being lavish.

Education was never so good or so cheap as it is to-day. What! you exclaim, with music teachers in our great centers getting from one to twenty dollars an hour for instruction in music! Please remember that only a few years ago it was necessary to make an expensive three thousand milc trip across the Atlantic to get the advantages which may now be had in dozens of American cities.

The cost of music and music books itself has gone down-enormously. Only a few years ago the average pupil had to pay more for one Beethoven Sonata than he now pays for the entire edition of thirty-eight sonatas. The advantages for collateral and supplementary education offered by such a publication as The ETUDE would, during a course of only a few years, run up into thousands of dollars of money, if procured through the only obtainable means a half a century ago

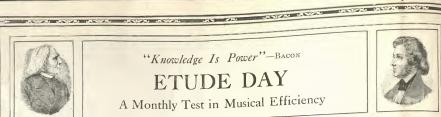
The law of supply and demand keeps up the prices for tickets of the great operatic performances and a few recitals. The Metropolitan Opera House holds less than 5,000 people, and there are usually twice that number anxious to attend opera in New York. The price therefore is kept at a figure which to many seems prohibitive. However, there are very fine operatic performances being A business man in Cleveland, according to the Saturday Evening given in other houses at a mere fraction of the price.



"Knowledge Is Power"-BACON

ETUDE DAY

A Monthly Test in Musical Efficiency



What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the

On ETUDE DAY the answers are written in The ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the

material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. Under no circumstance will The ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, The ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

ETUDE DAY-JANUARY, 1917

I—OHESTIONS IN MUSICAL HISTORY			

- I. When was the first musical magazine started? (Page 10.)
- 2. Who was the great composer who did not live to see many of his important works published? (Page 10.)
- 3. What great German poet provided poems that have been made into 2,500
- 4. Was Mozart's temperament joyous or serious? (Page 12.)
- Have operatic composers in the past felt bound to employ only subjects taken from the land of their nationality? (Page 13.)
- 6. Upon what did Peri base his ideas for recitative in opera? (Page 13.)
- 7. When did Gypsy music come to Europe? (Page 20.)
- 8. What was the name of the negro violinist with whom Beethoven play d in public: (Page 21.)
- 9. In what country was music first cultivated? (Page 22.)
- 10. Name five Russian masters who started life in occupations other than music. (Page 24.)
- II-OUESTIONS IN GENERAL MUSICAL INFORMATION

E THE TOUR WAY TOUR TOUR ON PR

1. Name two important early composers of opera. (Page 13.)

- 2. What is the cause of the ruin of most voices? (Pag. 17.)
- 3. What was the earliest element in music? (Page 19.)
- 4. What other composer did Beethoven greatly admire? (Page 21.)
- 5. When was Deethoven's Fidelio produced? Where? (Page 21.)
- 6. Are the Gypsies noted for their vocal music? (Page 20.)
- 7. Write phonetically the pronunciation of the following names: Cherubin, Czerny, Donizetti, Dargomyzsky, D'Albert. (Page 10.)

III-QUESTIONS ON ETUDE MUSIC

- 1. What does Grand Chaur mean?
- 2. What characterizes the music of the Alps?
- 3. In what piano pieces are drone verses employed?
- 4. In what time is a tarantella or saltarella written?
- 5. How many steps to a measure in a parade march?

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person of marked talent, to get into bad

Self-Expression at the Keyboard

Written Expressly for THE ETUDE by the Distinguished Virtuoso Pianist

OLGA SAMAROFF (Mrs, Leopold Stokowski)

THE question of self-expression at the keyboard and whether it is more desirable for the artist to be ruled by traditions or to attempt to ereate new and original interpretations developed through his own understanding and artistic experience is one upon which volumes could be written. Self-expression is such an entirely individual thing that it would be obviously impossible

to lay down any rules in the matter.

The thing which has influenced me personally probably more than any one thought, was what was said to me once by the great French actor, Coquelin, whom I have already quoted in these pages. He said: "Never depend upon the inspiration of the moment. That does not mean that the inspiration of the moment is not the most valuable thing in interpretation, but it is undoubtedly true that out of a hundred performances which an artist must give, at least half will be given under all kinds of adverse eircumstances. Fatigue, nervousness, bad physical condition, mental worry, annoying sur-roundings, and a thousand and one other things may out a sensitive artistic temperament in a condition which will make an inspired state of mind quite impossible. It is then that the artist must fall back upon his reserve of traditional interpretation, or, if not traditional, at least one which he has intellectually studied out and mastered. His performance will probably not be very great; it will lack what is commonly called the 'divinc spark,' but it will be art and worthy art. As a matter of fact, a real interpretation contains not only the inspiration of the moment, but the inspiration of many moments; moments when the artist is digging down into the meaning of a work, when he is entirely alone and absorbed by the work. When these moments of inspiration during his study seem to throw a light on the problems of interpretation, he must seize that light and make it a permanent one by grasping with his intellect exactly what he wishes to do; why he wishes to do it, and how it is to be done."

Two Important Objects

Personally, I divide my work into two distinct parts: interpretative work, which I only attempt on days when I am absolutely in the mood, and technical and intellectual work, which I do at all other times. Often one can study a hour on a day when one is very much in the mood, suddenly find exactly what one has been searching for unsuccessfully during the weeks when one was not in what I call the interpre-

Every young artist of real talent, no matter whether he be a musician, or a painter, or an actor, invariably has the impulse and desire to be original, to cast off all rules and regulations. This impulse is a healthy one and is usually indicative of real talent, but like many other artistic qualities it must be harnessed by the will and made to serve the highest purposes. The young artist must realize that, as Emerson says, "A great man tries to possess himself of the knowledge and wisdom of all who have gone before him and then build his own work upon that." The young artist who takes the time and trouble to familiarize himself with tradition, regardless of whether he is going to use it or reject it later on, will have a much firmer foundation for his own originality than the artist who professes contempt for all except his own instinctive feelings.

No amount of knowledge of traditions is going to stifle or kill originality, if the student has the proper attitude of mind. If he regards the traditions as the laws of the Medes and Persians and slavishly follows them, he will. of course, never be more than a good routine performer. But this is searcely likely to occur in a student of real talent.

Crimes Against Good Taste

Again, it is perfectly possible, even for a habits, to commit crimes against good

taste, just as a person of excellent character in life may do things foreign to his real nature unless properly guided. These crimes against good taste in music often come from a lack of intellectual grasp of the effects produced by certain things. The piano being a pereussion instrument, and, therefore, rather hard and unyielding, the great temptation of the young and inexperienced player is to soften these hard lines by not playing all the notes together. An arpeggio effect between the bass harmonies and the treble melody of a singing composition is a thing which must be used very sparingly, and it is the chief offense of many young players. If exaggerated, it produces an over-sentimental effect, which is always weak and devoid of real iceling. On the other hand, this same effect used snaringly by an artist is of great value. A good instance in

well-known work is the following passage from the middle section of Chopin's well-known Waltz in C# Minor, Op. 64, No. 2, This is written out as it sounds when the bass note is played before the treble melody note, while they should be together.



It will be seen that striking the bass note before the melody note makes the bass notes sound as though they belonged to the preceding beat. This produces an effect of monotonous sentimentality, if constantly used.



It will be seen that here the arpeggio is used only

once, and that in softening the A natural it produces a

As printed in Ex. No. A1 the passage sounds amateurish, sentimental and erude; as printed in Ex. No. A2 it shows how the artist manages his tonal and rhythmie effects in a way that softens the lines and expresses real

Deep feeling will teach the performer the meaning of a work and the emotion which he wishes to portray, but it does not by a long shot always show him how to portray this emotion; that must be the work of his brain and of experience. Just as a painter learns to mix his colors on the palette and in the course of time knows exactly what depth to give to shadows or what combinations of colors produce effects of distance, etc., so the young artist who is seeking self-expression at the piano, if he uses his intellect, will soon have a palette of his own and be able consciously to produce the effects demanded by his unconscious or instinctive feel-ings. Until he does this he will never have real command of his art, although he may at times rise to inspired heights. He will learn, for instance, that in playing a pianissimo passage of an expressive character he often must not play pianissimo at all, but almost mezzoforte, and yet produce the effect of pianissimo by good pedalling, mellow tone quality, and soft outlines of phrasing. A good example of this is the following passage from the end of the second movement of Brahms' F Minor Sonata:



in the score, it will sound dead and cold. If played with a warmer tone quality in the upper voice it produces an effect of remoteness and vet solemnity necessary to the emotional quality of the passage.

Understanding and Feeling

Understanding of music is quite as essential as feeling. In life as in art one may often experience very strong feeling which is quite mistaken, in spite of its being powerful and spontaneous. One may have a strong feeling of anger over something which one has misunderstood. This feeling may turn into something quite different if the whole circumstance is illuminated by understanding. The same thing can happen in music, and that is the danger of relying solely on instinctive feeling. I once witnessed a very interesting experiment in Germany. A clever amateur musi-cian wrote a piece of musie and gave a copy of it to six of his musician friends, without any expression marks whatsoever. The piece was in 3/4 time. One played it as a waltz, another as a minuet, a third played it as a nocturne; none of them played it as the author had intended when he wrote it. This shows that the expression marks of a composition put in by the composer, which, after all, form the basis of the so-called traditional interpretation, have a decided value, and if the student is really going to get to the bottom of the meaning of a work he cannot afford to ignore

On the other hand, if a player after having thoroughly studied all the suggestions given him by the composer in the form of expression marks, still feels very strongly that a certain passage must be played in a different way, I should as a general rule advise him to follow his feeling, because one of the absolutely necessary qualities of art is sincerity. and a truly sincere feeling, even though it may make for an interpretation which is not so fine



OLGA SAMAROFE

as some other interpretations of the same work, will always have the force of conviction

One of the things against which a student should always be warned is a disregard for the limitations of his instrument. It is absolutely essential for an artist of any kind to grasp fully the possibilities-and still more important the limitations-of his medium. It unfortunately often happens that artists of great reputation grow impatient of these limitations and in seeking to go beyond them defeat their own end and destroy a large part of the beauty of their art. Nothing is more futile than some of the so-called orchestral effects on the piano. Orchestral effects in the sense of widely varied tone color, or rich polyphony are of great value, and every talented student at the piano will and must work for them; but to try to force the tone of a piano beyond a certain limit produces a toneless crashing which is painful to the listener and futile from the point of view of interpretation. It is very much the same as wild or violent gestures on the part of an orchestral conductor in passages where the response of the orchestra does not justify them. The effect is ludicrous, and yet one often sees it.

In spite of its limitations the piano is really a most satisfying instrument. It is capable of expressing a musical thought in its entirety without accompaniment of other instruments. The pianist should realize this and he satisfied with it, or choose some other medium,

Misuse of the "Rubato"

Another danger to the inexperienced performer is the use of "rubato." This freedom or elasticity of phrasing is so subtle and intangible that it is scarcely possible to put into words the unwritten laws that govern it; and yet there are unwritten laws, perfectly natural ones, which cannot be disregarded. To put it crudely, if one takes away in time value from one place by playing it more quickly one should add in time value to another place within the same section of the work and thus balance the parts. An example of well balanced rubato is given below: The opening phrase of Chopin's C# Minor Nocturne, Op. 27, No. 1.



Of course the hastening and retarding is extremely slight and subtle, but the phrase is thus well balanced. This is a very crude and elementary expression of the idea which most great pianists and teachers that I have known agree upon with regard to But if the student keeps it in mind, even though never attempting to follow it rigidly (anything rigid in rubato is impossible), it will help him to avoid those exaggerations which always weaken expression of

Avoid Exaggerations

Speaking of exaggerations, that is another thing to be sedulously avoided by the earnest student. It is a fault given to youth, and yet in listening to the masterful interpretations of a mature artist one cannot but realize that power is infinitely more effective than violence, and that restraint to a certain degree lends a nobility to interpretative art that cannot possibly be had in any other way. Eccentricities of rhythm and phrasing, exaggerated pauses and accents do not make for the highest art Let the student of music who is anxious to develop his sense of artistic fitness study the effects produced upon him by other arts; let him compare a gaudy modern piece of porcelain with the wonderful simplicity and depth of coloring of the old Chinese ware; let him study into painting and realize the restraint and yet wonderful power of the old masters. Nothing is so broadening to any artist as to study the interpretations of artists in other fields. It takes genius to make it possible for one human being to master several arts as did Leonardo da Vinci and other great masters of his period, but without aspiring to any such heights as that it is perfectly possible for an artist to make himself acquainted to a certain extent with the works of other arts, and to my mind it is of inestimable value to him. If one has the good fortune to discuss such matters with some of the world's great artists in fields outside of music, one is surprised to find how much the problems of all interpretative arts are alike. This is but natural when one realizes that all the arts are but different expressions of the same fundamental feelings and ideas. They all go back to Nature; and Brahms certainly was right when he said: "Seek your inspiration in the woods. If you have a problem of interpretation, go out into Nature and you will find the solution."

THE ETUDE

To sum up these reflections on a question which is of such with interest to us all, I should say: let the student seek with all earnestness for knowledge, mastery, control of his medium, and understanding of his subject, and then upon this solid foundation let him give free rein to whatever is in him. He cannot go far wrong; that is to say, if he has real talent and something to say. the to the term of the term of

Difficult Pronunciations

Charpentier, Gustave (Shar-pahn-tiay) French com-

Chausson, Ernest (Shoh-song) French composer, 1855-Cherubini, Luigi (Keh-roo-bee-nee) Italian composer,

1760-1842 Chopin, Frédéric (Sho-pang, last syllable nasal) Polish composer, 1810-1849. Clementi, Muzio (Kleh-men-tee) Italian composer, 1752-

Concone, G. (Kon-kohn-eh) Italian vocal teacher, 1810-

Corelli, Arcangelo (Koh-rel-lee) Italian composer,

Cornelius, Peter (Kor-nav-lee-oos) German composer,

Couperin, François (Koop-e-rang, last syllable nasal), French composer, 1668-1733. Cramer, Johann Baptist (Krah-mer) German composer,

Cristofori, Bart (Kris-to-foh-ree) Italian composer, 1653-1731.

Cui, César A. (Ouee) Russian composer, 1835. Czerny, Carl (Tschair-nee) Austrian musical pedagogue and composer, 1791-1857.

D'Albert, Eugen (Dahl-bair) Scottish composer and

Dancla, Charles (Dahnk-lah) French composer, 1818-

Dargomyzsky, Alexander S. (Dahr-goh-misch-kee) Russian composer, 1813-1869. David, Ferdinand (Dah-veed) German composer, 1810-

Debussy, Achille Claude (Deh-büs-see) French composer, 1862.

Delibes, Léo (Deh-leeb) French composer, 1836-1891. DeReszké, Jean (Deh Resch-keh) Polish tenor and vocal teacher, 1852.

Dohnanyi, Ernest von (Doh-nan-yee) Hungarian pianisi and composer, 1877. Donizetti, Gaetano (Doh-nee-tset-tee) Italian composer,

Dubois, Théodore (Du-bwah) French composer, 1837. Dussek, Johann L. (Doo-scheck) Bohemian composer,

Musical Facts of Human Interest

PROBABLY the greatest orchestra the world has ever known was supported by Solomon in his temple. According to Josephus, there were 20,000 harps and psalteries of solid copper and 20,000 trumpets of silver.

The manuscript of "Home, Sweet Home," is said to be buried in a grave in a little Southern "garden of rest." The grave is that of Miss Harry Harden, at Athens, Ga. She was the sweetheart of the composer, John Howard Payne.

The first musical magazine is believed to be one started in Germany in 1722, called Musica Critica. The first musical magazine in the United States was Andrew Law's Musical Magazine, founded in 1792.

Schubert did not live to see the publication of more than a few of his works. Many of his important works were in manuscript when he died.

Probably the highest salaried musician in the past was Farinelli (1705-1782); the male soprano, who cured King Philip of Spain of his melancholy. The king retained him at a yearly salary of 50,000 francs.

The Limitations of "Touch" on the Piano

THE following description of the peculiar properties of the piano as a musical instrument is by Dr. Davis Miller, the distinguished authority on acoustics is extracted from his recently published work, The Science of Musical Sounds:

"The piano is perhaps the most expressive instru ment, and therefore the most musical, upon which on person can play, and hence it is rightly the most popular instrument. The piano can produce wonderful varietie of tone color in chords and groups of notes, and its music is full, rich and varied. The sounds from an one key are also susceptible of much variation through the nature of the stroke on the key. So skillful dor the accomplished performer become in producing variety of tone quality in piano music, which expresse his musical moods, that it is often said that somethin of the personality of the player is transmitted by th "touch" to the tone produced, something which i quite independent of the loudness of the tone. It also claimed that a variety of tone qualities may be obtained from one key, by a variation in the artistic or emotional touch of the finger upon the key, even when the different touches all produce sounds of the same loudness. This opinion is almost universal among artistic musicians, and doubtless honestly so These musicians do in truth produce marvelous to qualities under the direction of their artistic emotions but they are primarily conscious of their personal fee ings and efforts, and seldom thoroughly analyze the principles of physics involved in the complicated mechanical operations of tone production on the piano.

"Having investigated this question with ample facil ities, we are compelled by the definite results to so striking a single key of a piano with a variety of touches, the tones are always and necessarily of identical quality; or, in other words, a variation of artistic touch cannot produce a variation in tone quality from one key, if the resulting tones are all of the same loudness. From this principle it follows that any time quality which can be produced by hand playing can be identically reproduced by machine playing, it being necessary only that the various keys be struck automatically so as to produce the same loudness as was obtained by the hand, and he struck in the same time relation to one another. There are factors involved in the time relations of beginning the several tones of a chord or combination, which are not often taken into account.

The Gospel of Clean Keys

By Gertrude Eleanor Baker

BOOKER T. WASHINGTON once said in one of his famous addresses that he taught the colored children first of all the "gospel of the toothbrush." Why should not piano pupils insist upon clean fingers and especially clean keys? It is the experience of many teachers to encounter in studios, conservatories, public schools and in some private schools pianos with keyboards that look as though they had not been cleaned for months of

First of all, for sanitary reasons, if for nothing else the surface of the keys should be as clean and shining as the china on your dinner table. Keys should always be cleaned at least once every day. A cloth moistened slightly with alcohol is a good cleanser. There is no antiseptic superior to alcohol. This is especially necessary in studios where there are a great many children No one knows what germs could be communicated from one child to another by means of a piano keyboard which is fingered over and over by numberless children

For a similar reason children should be encouraged to wash their hands before a lesson and even after the lesson. This may seem carrying the thing a little too far. However, it is always better never to take any risks.

Again, freshly polished piano keys are an incentive better work. Clean keys encourage the sense of touch rather than discourage it. There is something about soiled keys which makes the sensitive person wince. There can be little doubt that many teachers who have not been sufficiently careful upon this point have lost pupils. The "gospel of clean keys" is splendid one for all who love the piano to spread.

The Musical and Cultural Education of the Modern Pianist

By HENRY HOLDEN HUSS

The following excellent article is extracted from the paper read by Mr. Henry Holden Huss before the New York State Music Teachers' Association. Summarizing as it does the requirements that go to the making of a fine modern piano teacher, together with the material he uses in his practical work, the article will surely give many of our readers a broader and more inspiring view of their life work.—EDITOR OF THE ETUDE.

WHEN we consider briefly the intellectual side of pianistic development, as those who have cherished ideals, we naturally have frequent cause for discouragement and weariness of spirit, therefore let us thank-

fully grasp any cause for encouragement also. The very fact that the distinctly intellectual side of the question is being more and more cultivated and investigated is a very definite and let me say very modern cause for encouragement. Because it pregnantly illustrates a very flagrant negative side of the queston wish to repeat here, something that sounds almost incredible. Czerny, dear old Czerny, frequently useful old Czerny, and sometimes foolish old Czerny in one of his innumerable books on technic says (and these are his exact words): "As the student will probably find these exercises rather dry (he usually does!), let him place a book or newspaper on the piano desk to read while playing the exercise !!!" Now, mine eyes have seen this incredible foolishness. Nowadays we all of us grasp eagerly at whatever makes for concentration of mind, but we can discuss this specific relation of intellectual effort to technical study a little later.

In the Good Old Times

In the good old times piano teachers when they met were often prone to discuss the shortcomings of the fourth finger, or perhaps the best fingering for the double thirds in Chopin's Berceuse, while in some nstances nowadays in a friendly conference it is more likely that they will discuss some such subject as the alleged influence of Esoteric Buddhism on the over soul! One is sometimes asked whether a college education is advisable for a young man or woman contemplating the career of a professional musician. It seems to me that while there are undoubted and most beneficent advantages to be derived from a college education, opportunities for breadth of culture, of getting a respectable smattering of a large number of subjects. I think it is the conviction of a good many educators that a college education for a professional musician should be undertaken early in life, say be tween the ages of 17 and 21, or 20 and 24 years. Of course we all realize the necessity, not merely the advisability of a certain amount of breadth of culture in the education of a music student. The reproach is still even to-day only too well merited, that musicians are often very narrow specialists, and I want to make a special plea for this very thing, greater breadth of culture. On the other hand, I want to voice also a definite protest against the American fault of making this very breadth of culture so broad that it has neither death nor height at any point. We know too many things

General Education of the Pianist

To be a successful musician, let us say pianist, one should be master to a reasonable degree of one's own language, and of at least one other modern language. preferably either French or German; one should have a fair, or at least a commercial knowledge of mathematics, and let me emphasize this, an ever wider and deeper knowledge of good-nay, the best literature, including poetry and dramatic literature. Also an intelligent appreciation of painting, sculpture and architecture. It is also surely wise to lay a special emphasis on a good knowledge of general history, and of specifically musical history, and biography. If we know intimately Beethoven's personal characteristics; including the petty and the great, the grave and the gay, the violent and the passionate, abruptly contrasted with the gentle, the ewigweibliche of that great soul, it surely enables us to nterpret with greater fidelity such a marvelous poem as his Sonata Appassionata, for instance.

Parents often wish their children to continue the study of mathematics for the concentration of mind it develops. Well and good, but if the student in

question is studying music seriously, the parents should be informed gently, but firmly and persuasively, that music studied with modern methods (I emphasize modern) requires great concentration of mind. It is interesting to note that the study of form in music is akin to the study of architecture. It seems to be a pretty well established conviction of the best modern teachers of the piano that four hours of piano study is the wise daily maximum. Josef Hofmann is quoted as saying that if a student could not learn to be a pianist with four hours' daily practice, neither would six much less eight hours suffice! Students should be aware that as soon as real mental concentration ceases to dominate their practice, such practice is worse than useless. No doubt those of you who have had much experience realize that after a good solid half hour of intense earnest study, it is not merely advisable, it is necessary, to rest the mind completely for at least three or four minutes.

I find the use of varied rhythms is in all technical forms, makes them not only infinitely more useful in increasing one's technical ability, but it conduces to greater concentration of mind.

Modern educators are laying more and more stress on the desirability of practicing technical problems, one hand alone. In playing scales or arpeggios both hands together, the strong fingers of one hand bolster up and help conceal the inadequacy of the weak fingers of the other hand.

Encouraging Signs

One of the most encouraging signs of the improvement that has been made in modern pianist development on its technical side is the increase in the number of teachers and students who understand the proper use of relaxed muscles in piano playing. It seems but a few years since those who strove for recognition of the principles underlying the proper use of the muscles were like voices crying in the wilderness. A rather lonely little group of John the Baptists, jeered at by the reactionaries and thoroughly misunderstood by the musical public. Of course, there are still many teachers who have not yet had the opportunity of studying this vitally important subject, and who in this year of grace, 1916, are still teaching their pupils to hold their wrists as still as possible when playing scales and arpeggios (and therefore of necessity as stiff as possible), who are still teaching their pupils continuously to lift their fingers as high as possible and therefore in many cases unduly to strain the extensor muscles; who are still teaching their pupils to hold the hand at

Maxims for Parents of Musical Children

By S. Friedman

Put an interest in your child's work. Teach him to love music from the beginning by taking him to heor good music.

Above oll, encourage him: that is whot a child needs most. Do not grieve over what he cannot do. Find

interest and pleasure in what he can do. A child connot take lessons too soon, but do not hesitate to give an older child lessons. Don't try to tell your teacher what to air your child. The teacher knows what is best

The teacher need not be a brilliant player, bu must be able to correct faults and occasionally show his pupil how to play.

The good teacher must have a contagious passion for music

exactly right angles to the keys, thereby making it as difficult as possible to pass the thumb under the third and fourth fingers. But the numbers who teach in this distressingly medieval fashon are decreasing rapidly let us hope.

You have probably many times noticed a small child of say three or four years bang with its tiny fists on the keyboard, but have you noticed with what relaxed muscles it does this? It is remarkable, I say, with what invariably relaxed normal muscles the little untaught child does this, with relaxed muscles the proper use of which has cost the wrongly taught adult student who wishes to reform many weeks of study. To make a reverend paraphrase one might say, "except ve become as little children ye cannot enter into the kingdom of pianistic, art!" I never tire of urging the very, very sparing use of mechanical, rigid etudes, which dessicate the imagination of the pupil, and of substituting in their stead pieces carefully chosen, for not only their emotional poetic value but also for certain useful technical problems contained in them. One can incite the pupil to construct miniature etudes out of these problems, varying the rhythms and dynamics, and taking them in different accents, etc., a procedure that not only promotes concentration of mind but also holds the interest of the pupil in a superlative degree.

Help from Bach, Haydn and Mozart

As helping the emotional development in a high degree let me recommend the proper study of Bach. By the proper study of Bach, I mean a selection of the more melodic movements from the suites and partitas and the teaching of the interpretation of them in a sympathetic way, declaiming and singing the lovely phrases not in a metronomic way, but as strophs in a beautiful song, and they are full of so many wonderful, beautiful, chastely emotional, song-like phrases. It has been too universally a practice in the past for teachers to confine the Bach selections for their pupils to the inventions and to use them more as finger exercises than as beautiful music; this is really a species I am almost tempted to say of blaspheming against the works of the greatest of all composers!

New and Better Editions

Another encouraging sign of the progress in artistic pianistic development is the increase in the number of artistic editions of the classics. Their fingering and expression marks are generally to be recommended, but the phrasing and the pedalling still often leave much to be desired. They are often not conceived in the modern spirit. In the matter of pedalling I refer especially to the proper indication in the pedal marks of the sustaining of a deep bass note which has superimposed on it a rich harmony, and that in turn has superimposed on it many passing notes in the upper register of the piano I feel it my duty often and repeatedly to urge the necessity in this fevered and hectic age of ours, especially now when the world is convulsed by hideous war, of the more frequent study by students of the delicious, normal, lovely, symmetrical and altogether delightful sonatas of Haydn and Mozart. Their effect on the emotional nature of young students is especially desirable. The young teacher may say, "Shall we not study ourselves and give to our pupils some ultra moderns like Debussy, Ravel, Schönberg, et al?" Yes in some instances and to certain pupils. We certainly would not think it reasonable for young parents to feed their immature offspring with much spiced cake, red pepper, chili sauce, and indigestible sweets, etc.! The Haydn and Mozart, not only on the æsthetic but on the technical side, furnish such splendid normal material for the before-mentioned little original etudes which I have suggested that the teacher and the pupil work out

Berlioz's First Meeting with Mendelssohn-And Its Sequel

No two composers could have been further apart temperamentally than the precise and exacting Mendelssohn and the extravagant-minded Berlioz. The two first met in Rome, and while they were outwardly good friends there was an undercurrent of mutual irritation, if we are to believe Berlioz, which provides cutertaining reading in Berlioz's biography of himself. "My relations with Mendelssohn in Rome," say Berlioz in a letter to Stephen Heller, "had been rather curious. At our first meeting I had expressed a great dislike to the first allegro in my Sardanapalus.

"Do you really dislike it?" he said eagerly. 'I am

so glad. I was afraid you were pleased with it, and I think it simply horrid."

"Then we nearly quarrelled next day because I spoke enthusiastically of Gluck. He said disdainfully:

'Do you like Gluck?' as much as to say, 'How can a music-maker like you appreciate the majesty of on Montfort's piano a manuscript copy of an air from Telemaco without the author's name to it. Mendelssohn came, picked it up thinking it was a bit of Italian opera, and began parodying it. I stopped him in aston-

"Hello, don't you like Gluck?" " 'Gluck?'

"'Why, yes, my dear fellow. That is Gluck, not Bellini as you seem to think. You see 1 know him better than you do, and am more of your own opinion than you are yourself.'

"One day speaking of the uses of the metronome, he "'What's the good of one? A musician who can't

guess the time of a piece of music at sight is a duffer.' "I might have replied, but did not, that there were lots of duffers. Soon after he asked to see my King Lear. He read it through slowly, then, just as he was going to play it (his talent for score-reading was incomparable). said:

'Give me the time.' "'What for? You said yesterday that only duffers needed to be told the time, of a piece."

These little tiffs, which Berlioz recounts with such relish, however, were mercly superficial, for as Berlioz remarks later in the same letter, over music Mendelssohn was "a regular porcupine; you could never tell where to have him. In every other respect he was perfeetly charming and sweet-tempered."

Twelve years after this meeting in Rome, Berlioz was on tour in Germany and was surprised to receive from Mendelssolm a cordial invitation to come to Leipzig. This he accepted, and reached that city in time to hear the first performance of Mendelssonn's Walpurgis Night. He was profoundly impressed by what he heard, and what followed may well be told in his own

"As Mendelssohn eame down from his desk, radiant with success, 1 went to meet him. It was the right moment for our greetings, yet, after the first words, the same thought struck us both-'Twelve years since we wandered day-dreaming in the Campagna!"
"Are you still a jester?" he asked.

"'Ah no! My joking days are past. To show you how soler and in earnest I am, I hereby solemnly beg

a priceless gift of you.'

"'The baton with which you have conducted your new

'By all means, if I may have yours instead?' "'It will be copper for gold, but you shall have it.'
"'Next day came Mendelssohn's musical scepter, for

which I returned my heavy oak endgel with the following note, which I hope would not have disgraced the Last of the Mohicans:
"'Great Chief! To exchange our tomahawks is our

word given. Common is mine, plain is yours. Squaws and Palefaces alone love ornament. May we he brethren, so that when the Great Spirit calls us to the happy hunting grounds, our warriors may hang our tomahawks side by side in the door-way of the Long

THE ETUDE

A Fountain of Inspiration for Masters

By Alfred A. Kahlens

Where does music come from? Where do the beautiful melodies that composers put on paper arise? Are they in the air? Are they brought by spirit voices?

Most composers who have given the subject any thought would probably tell you that they are brought about through a highly excited imagination. Poetry more than anything else, unless it be Nature itself, is

responsible for great musical inspirations. Among the poets who have inspired masters to create immortal works none has done more than Heinrich Heine (1801-55). In the Heine Kalender published in 1910 there are listed over 2500 settings of his various poems. Among the composers he has inspired are Franz, Mendelssohn, Schubert, Schumann, Weingartner, Liszt, Brahms, Rubinstein, Lowe, von Bülow, Grieg, Hummel, Joachim, and many others. The estimate is probably very low and there is little doubt that hunmade that are not in this list. In the case of Du Bist Wie Eine Blume ("Thou Art so Like a Flower") the number is very probably much nearer 500 than 217, the number given in the Heine Kalender.

Mozart's Appearance and Personality With Artistic Supplement and Original Framing Method

WHEN Mozart was a young man he was very slender. but as the years went along he became somewhat stout. His height was estimated at five feet, five and one-half inches. His head was well shaped although somewhat large in proportion to his body. As a boy his hair was quite light brown; as he grew older it became dark. His nose was aquiline, although it has been pretty definitely determined that he was not of Hebraic descent. His blue eyes were clear, sharp and sparkling. (Two artists painted Mozart portraits with brown eyes, but this is believed to have been in error.) The shape of his ears were abnormal. In his left ear the outer convolution, known as the concha or shell, was missing.

Mozart was very fond of dress. Embroidery, jewelry lace and various little finerics were of great significance to him. He was so over-dressed upon one occasion that Clementi mistook him for a member of the royal court. His life was a joyous one in every way, except that of providing for the real necessities. Dancing charmed him greatly, and it is said that he was the personification of grace upon the ballroom floor. He was "open-hearted," and had hosts of friends and companions. Fun. frolics and jokes were a part of his daily program.

Billiards and skittles were his favorite games. His generosity and improvidence kept him in hot water most of the time. He was in debt almost always, and notwithstanding the fact that his wife was economical, the struggle to get along was severe.

How to Use "The Etude's" Educational Supplement

Realizing the need for an appropriate portrait to supplement the foregoing study of Mozart, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of Mozart in this issue of The ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

Have You These Five Qualities of the Progressive Teacher?

By Paul Horowitz

THE piano teacher who would succeed must possess certain essential qualities, and every day he should do something to make himself just a little stronger in those qualities. They are

1. Intense Concentration.

2. Infinite Patience. 3. Invariable Strictness.

4. Immense Industry.

5. Initiative Plus.

Intense Concentration

There is no musical problem too insignificant for concentration. The teacher must put his whole soul and his whole heart into his work. Few laymen realize what a severe strain the really conscientions teacher undergoes when he is giving a lesson, It takes almost as much concentration to steer a musical career as to steer an ocean liner and the teacher's responsibility is quite as great since failure often means the wreck of a career. The teacher who can look around the room and speculate upon the mysteries of life while the pupil is playing had better take up philosophy and abandon music as he is slated for failure. Concentrate to the limit or stop teaching.

Infinite Patience

Nothing makes more demands upon the patience than music teaching. Just when one thinks that the pupil is going to play very successfully a mistake comes in that knocks out all the work for the entire afternoon. No wonder the teacher is a little bit exasperated. The average business man under such a strain would literally "blow up." The teacher, however, must let his tired nerves relapse and patiently and often laboriously set to work building all over again.

Invariable Strictness

So many teachers mistake strictness for unkindness. Strictness does not mean obstinacy nor does it mean severity. It means that the teacher mus patiently and positively insist upon the highest at tainable standard for the particular pupil. The teacher must be strict in all things and he should seek to cultivate the same habit in his pupil. Any let down in one branch of the work is likely to be reflected in some other branch of the work. The teacher who neglects to insist upon strict time keeping will find that the pupil soon fails to play the notes accurately.

Anyone who thinks that music teaching is a occupation in which hard work is not essential will surely find that he is greatly mistaken. The teacher must work everlastingly to give more and more service every moment of the day. Very few teachers grasp all of their opportunities and laziness is the reason why many fail. What if it is more work to conduct a class in history, harmony and theory. If you don't do these things or have some one do them for you, your competitor will, and you will "pass along."

Initiative means starting things. What more teachers need is a self-starter-initiative. scem to be quite capable when some one else startthem. If you have not initiative, learn through the musical papers what the other teachers are doing and start some of their ideas in you own work. A pupils' recital given every now and then, a suitable prize for the best pianoforte playing, an annual pupils' recital in a big hall, all these thing must pay or teachers would not do them year in and year out. They are not new ideas, but they may be new to you. Anyhow make a start. Be "up an

A Charming and Practical Supplement

Every reader of this Holiday ETUDE receives with the copy a fine Supplement, a portrait of Mozart. The picture can be Every reader of this Homas partout" fashion at the expense of a few cents for glass and a little very pleasant work. Probably framed in the popular "passe partout" assimplied its readers within attractive picture Supplement and at the same time given this is the first time any publication has presented in the same time something what is virtually a frame. The idea is original and exclusive with THE ETUDE. If you wish more of these in future issues, send a postal, "Please Continue Portraits."

Causes of Some American Opera Failures

By the Distinguished New York Critic

W. J. HENDERSON

THE most fervent asseveration of the claims of the American composer will not make him great. It will not even make him commercially successful. The very women's clubs which are now uttering'such noble sentiments will refuse to buy tickets at the box office if they hear that the music is not beautiful. The American composer will have to justify the advertising which present propaganda is making for him. In certain fields he is doing fairly well; in others he has never accomplished anything, and never will until he seriously examines the reasons for his failure. It is in the theatre that the deserving patriot lacks glory, and great is the to-do made about it. But the discussion

avoids the cardinal points. It is not essential that the American composer of opera should find a good American subject. The composers of other countries have not felt bound by any requirement of this kind. Gounod adapted Faust from a German masterpiece and made Roméo et Juliette from a Shakespearian drama. Massenet evolved Thais from a Greek tale as told by a Frenchman. Rossini wrote Il Barbiere di Siviglia on a French play with a Spanish story. Verdi's Aida deals with an Egyptian subject, and his later works rest on Shakespeare. Puc-cini treated two French subjects. And so one might continue citing to the number of several hundreds of peras, some of them among the masterpieces of art.

What the American composer has to combat is the want of an artistic basis for public judgment of his work. The opera-goer does not care a rap whether the story is laid in the United States or in ancient What he demands is a drama of emotional force, communicated to him in emotional music,

What Our Opera-Goers Expect

When this drama is presented to him in a foreign tongue, he does not care whether he understands its dialogue or not. He does not try to do so. He is content to hear the lyric publication of its deeper thought. If that is beautiful, he is made happy. But when the musical drama is offered to him in his own language, is bound to understand some of the dialogue, whether he wishes to or not; and at that instant, perhaps unconsciously, he begins to demand that he shall understand all of it; and he often discovers that most of it is composed without any respect for natural ut-terance. People who have heard songs in English ever since their childhood none the less experience an indefinable mental shock in the first utterance of oper-atic dialogue in English. They have perhaps never before been brought to a sharp realization of the fact that Italians, Germans and French are continually listening with equanimity to commonplace remarks delivered in more or less pompous recitative. It becomes, therefore, most important that the American composer secure a libretto possessing distinctly literary quality. The language of the dialogue should be poetic, not familiar, In time, the latter may be employed; but we shall be compelled to do precisely as other nations had to do before us, namely, to begin with serious operas on poctic themes and with poetic texts. Some well meant efforts have been made in this direction. Bryan Hooker's poem, "Mona," was at any rate a piece of genuine literature, capable of standing on its own feet

without the assistance of music, But nevertheless the responsibility for most of our failures rests chiefly with the composer, not the librettist. There is as yet no independent American musical style fitted perfectly to the genius of our language.

How Peri Went About It

This is the true reason for continued want of success. With English words we try to sing to our hearers in Italian, French, German, Russian or some other foreign musical accents. No searching study of the genius of the English language is made. Yet such study created the demarcation of national styles. When Peri bent himself to the task of composing Euridice, he candidly admitted that he must treat his recitative as a type of speech. The young Florentine comrades, of whom he was one, christened their newly invented monody "stile parlante," and they kept ever in mind the fundamental fact that they were seeking to create a novel illusion, namely that of lyric dialogue.

Peri studied the tones and tempo of voice in ordinary speech. He tells us in the preface to Euridice that in composing recitative for a dispassionate utterance he employed slow movement and a narrow scale. For agitation he used wider intervals and a swifter tempo. In thus approaching the way of the speaking voice he was obliged to treat the words conversationally. Indeed the defect of the first "stile parlante" was its sacrifice of musical to literary rule. Monteverdi, who had a far greater musical genius than the first opera writers, came close upon their heels with a musical dialogue which disclosed an almost perfect balance of the lyric and literary elements. Monteverdi was the first Italian composer who perceived the aesthetic nature of the



WILLIAM JAMES HENOERSON

relation of poetry and music, and who was able to make the short but vital step from spoken verse to song-speech by the elemental process of delivering the vowel sounds on sustained tones instead of in the infinitely small gradations of the portamento of common

Every American composer who really intends to master the system of opera composition should saturate himself with the scores of Monteverdi. He must of course first learn to understand what the man is doing with the Italian tongue. Most American opera writers study the scores of Italian operas in a vain attempt to get at the secret of Italian melody, which, if discovered, would prove to be hopelessly unfit for English verse. Let them direct their attention to the master's dialogue. They will thus learn that the recitative is the trunk of the operatic tree, and the melodies the leaves and blossoms

You cannot practice the process of grafting successfully in the lyric drama. Upon the Italian trunk you must grow Italian fruit. But you can learn the philoso-phy of the Italian master's method. From it you can derive pregnant suggestions as to how to attack the problem of setting English dialogue to music which shall not be foreign to the genius of the tongue.

One is led often to wonder whether aspiring composers ever take the trouble to read biographies of their

forerunners. There is much to be learned thereby For example the veriest tyro in listening to music might be impressed at times by the splendor of Handel's English declamation in the Messiah. Now Handel was a German, and his understanding of the genius of the English tongue was acquired. But he approached it by the avenue of a long course of study of the secrets

Handel's Mastery of English

Some of the most important years of his life were passed in Hamburg, where the shadow of Keiser rested over all opera. If Handel had had no other incentive, the practice of this famous master would have urged him to give profound consideration to those pages of opera in which the majesty of utterance was to be ob-tained by the use of the declamatory style. Romain Rolland has called attention to this in his biography of Handel, of which an English translation has recently been published. Rolland after praising Keiser's orches-

"He was, moreover, a true master of recitative; one might say that he created German recitative. He attached extreme importance to it, saving that the expression in recitative often gave the intelligent composer much more trouble than the invention of the air. He sought to note with exactitude accent, punctuation, the living breath itself, without sacrificing anything of the musical beauty."

Matheson, who, as students know, was a contemporary of Handel, holds that Keiser anticipated Bach in the style of his recitative. Again one may profit by the example of a much later master, the great Gluck His early successes were more or less superficial. They meant only that he had learned the trick of the school. He himself was disillusioned when he visited London and found a discouraging chill in his reception. He returned to Vienna, but by way of Paris, where he heard some operas of Rameau. The quality of these masterpieces which most struck the future composer of Alceste was their dramatic sincerity and the direct intensity of their lyric expression. He forthwith set himself to an examination of the means by which these ends were reached and discovered that one of the most important, if not the most of all, was the eloquence of the just and lifelike treatment of the language.

The spectacle of the immortal composer of Orfeo ed Euridice and the two Iphigenies resolutely returning along his own path and beginning once again at the narrow gate is one which should have a deep and abid-ing significance for young composers who aspire to move audiences with their settings of stage plays. But one need not go so far back as the time of Gluck to obtain insight into the secrets of success in opera composition. Richard Wagner furnishes the information and the proof. His prose works abound in passages which satisfy us that he made a searching study of the German language, not only as medium of poetic expression, but also as a vehicle for song. His writings on this subject are among the soundest on the philosophy of lyric utterance to be met in any language. In his explanation of the nature of what he calls songspeech Wagner summarizes all that had been learned about the nature of recitative in the two centuries and a half of analysis and experiment previous to his time.

But vital as the continuous melodic song speech of the modern opera is, it is not the end of all. The young student of stage composition, who is in haste reach the golden goal of success, can triumphantly point in the scores of such a master as Puccini to page after page in which the genius of the Italian language has been affronted. False emphasis and incorrect ac-cent, inflections wholly inconsistent with the Italian manner of speech, and other violations of the fundamental canons of lyric art are frequent in his music. Nevertheless, by virtue of what some one has called his "streaming" melodic phrases he has cast a spell over the entire world of opera.

It is not necessary to attempt an evasion of this point. All that need be said to the student is, "If you can write like Puecini, go ahead and disregard artistic law as much as you please." Even Wagner offended

against his own rules at times; but he was Wagner. If you desire to be careless about your treatment of the text, be sure that your luscious melody will distract the auditor's attention from your errors. You may be quite sure that all the Italians hear Puccini's bad declamation, but they forgive him because of his melody. And you may possibly notice that he eludes any approach to the purely dramatic recitative style. He is always serving up dainty bits of tune. One would never dream of finding in a score of Puccini a single page of the supreme tragic utterance of Verdi. The "Swan of Lucca" would never have attempted Otello.

And this invites us to a consideration of one other point in which some American opera composers have erred. They have seemed to fancy that an opera could be constructed entirely of recitative. They have even asserted that Wagner's works, at any rate his later ones were thus constructed. Again the lessons of history should not be disregarded. Peri, Caccini and their associates in creating the stile parlante were convinced that an opera of dialogue was the true type. They wrote endless recitative, noble, beautiful, and at times touching in its expressive quality, but wanting the vital qualities of a musical form, and wrecking itself upon the sands of monotony. Hardly had they offered their first scores to the cognoscenti

of Florence before Monteverdi enraptured the brilliant and cultivated court of Mantua with his Arianna and his Orfeo, in which he demonstrated for all time that the dramatic climaxes of a lyric play must be lyric in their musical investiture. Monteverdi's practice was based upon the indisputable principle that the fundamental situations of opera are emotional and that the true musical expression of emotion must be in extended lyric form.

An Important Law

No successful opera has ever been written in defiance of this law. The early masters in their quest of a mould for their high songs of passion hit upon the da capo form and in it cast the great lyric outbursts of their dramas. But their instinct for artistic verity was speedily checked by the growing public demand for opportunities for the display of the singer's powers. When Monteverdi penned the immortal "Lasciatemi morire" of Arianna, the lyric soliloguy, delivered in heart-moving melodic phrase, promised to be the summit of every peak of dramatic ascent,

but it was soon leveled to the amusement of an idle and unreasoning public. Yet the basis of operatic construction in the Cavalli era and its immediate successor was as sound as that of Wagner himself. The method rested on the delivery of all the explanatory dialogue in either dry recitative or the more oratorical stromentato. When the situation had developed a tense emotional state, pure lyric music assumed her natural function and the actors expressed their inner life in the impassioned strains

With all his superbly unpremeditated facility Mozart sought for no new method. In the profundity of his almost agonized study of means Gluck arrived at the Rameau and even Lully before these two had trodden the same path as their successors did, and when the two great fathers of the German lyric drama, Weber and Beethoven, came upon the theatre of action, again we find recitative and aria in their familiar places. The aria acquires a larger and more elastic form, but n the so-called "dramatic scena" we have no new elements Abschoulicher Ocean thou mighty manster, Leise, leise are all governed in their essentials by the same laws as the Ottavio, son morta of Mozart or, further back, the Figlio! Tiranno! Oh Dio, of Scar-

The composer who labors under the delusion that he can sit down to write operas without even a superficial acquaintance with the philosophy of the music drama is pretty certain to come to grief. It is true that many of the prolific Italians have possessed a very slender equipment of learning of any kind; but on the other hand they lived from their youth up in the atmosphere of the theatre. An ease almost flippant coupled with an assurance not readily discomposed aided many of them in imposing a temporary conviction

upon their countrymen. But the true masters of Italy were students of their craft. They mastered the school of the soldier before they attempted field operations. But I have been amazed on certain occasions to see how little preparation some of our composers apparently had made for the business of writing opera. It scemed indubitable to me that they thought an artistic result could be brought about by any man who knew how to compose pleasing melodies, to orchestrate well, and to gather his voices at times in a sounding en-

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Some of these scores disclosed half a dozen different styles in the course of three acts, and betrayed a complete absence of coherent design. Others had well defined purpose, but the purpose was fatal. A resolve to avoid every temptation to enter the domain of pure lyricism was unmistakable in at least one case, and a score which contained recitative of original and noble character failed of success because its emotional climaxes went unsung.

It is not always an intentional abstention from the lyric that spoils operas. Sometimes the writers appear to be willing to sing, provided they never employ one of the common cadences. As well might an author endeavor to escape using any of the familiar phrases of



MR. JOHN PHILIP SOUSA, WORLD FAMOUS BANDMASTER, VISITS THE PRESSER HOME FOR RETIRED MUSIC TEACHERS AT GERMANTOWN, PA. MR. SOUSA IS IN THE CENTER OF THE GROUP IN RIDING HABIT

speech. One of the joys of listening to Montemezzi's L'Amore dei Tre Re in its first hours was the reali-zation that the composer was not afraid to modulate from the dominant to the tonic and that the ancient progression from the leading note had no terrors for him. Schubert and Schumann were not afraid to write tunes and they never dodged the inevitable. If some of our opera composers would consider the funda mental qualities of the methods of great masters, and not only their mechanics, they would learn much to their advantage

John Philip Sousa Inspects the Home for Retired Music Teachers

DURING the month of November Mr. John Philip Sousa, accompanied by the solo cornetist of his band. Mr. Herbert L. Clarke, and Mr. William G. Stewart, a well-known opera singer, visited the Presser Home for Retired Music Teachers, at Germantown, Pa. Mr. Sousa inspected the large modern building and the spacious grounds. He expressed himself as being delighted with every detail. After the inspection, the residents of the Home presented Mr. Sousa with a beautiful bunch of large chrysanthemums. Then Mr Herbert L. Clarke, whom many call the greatest of living cornetists, played two solos, one accompanied by one of the residents of the home. In the accompanying picture Mr. Sousa may be seen in the center of the group in riding habit, at his right side stands Mr. Clarke. and back of them Mr. William G. Stewart. On the steps behind the group are some of the residents of the Home. There are now 29 residents in the Home, although provisions for about 35 more are still open.

How Brahms and Liszt Welcomed Their Friends

In an interview in the New York Times. Dr. Cor. nelius Rübner, Director of the Music Department at Columbia University, recently told an interesting story illustrating the loyalty of Brahms toward his friends: "It is undoubtedly a fact that American can be and have been welcomed abroad as musiciano in a way they would not find possible here. Then is so much more production of new works there due to the number of orchestras, that a new face or a new composition does not acquire the alarming significance that it does here. I have sent singers who have tried to get a footing here and failed abroad with letters, and they had little difficulty in getting operatic engagements.

"How willingly a newcomer is welcomed ahmed into musical camaraderie I can testify from m own experience. In my early years I went to Baden-Baden. I had a letter from Adolf Jensen the song composer, to Brahms, but, happening upon a party of musicians which included Brahms in the midst of a lively gathering, I did not interrunt

by presenting the letter, but was introduced about through some of those who knew me

"Gradually everyone left until was alone with Brahms. We walker toward his home and on the way h asked me what I knew about this young conductor, Rübner, who had been recommended to him by his friend Jensen. In those days I wa never above a practical joke, so I said 'Rübner is a young fellow who knows nothing about music, and is very ar rogent and conceited '

"We had reached Brahms' home by this time and he turned very angrily to me and said: 'I have even confidence in Jensen as a judge of men and I am surprised you would talk this way about a friend of hi I will have nothing more to do with you. Good night.'

"The next day at dinner I was a little late. As I came in I heard him inquiring from others who a man could be who had spoken very discourteously of his friend's friend Then he saw me and pointed at me angrily, roaring, 'That is the man' When the others saw me, they laughed and told him what I had been up to and he never held the joke against me.

"While I am telling anecdotes about the reception of strangers into the musical life abroad, there is one I can include of Liszt. I went one day to his apartment in a house in Munich, and, to my surprise, found him half dressed and showing evidence of having been up late the night before. He finally told why it was. It appeared that about midnight the night before some one knocked at the door his house, and when Johann, his valet, returned from inquiring who it was, Liszt learned that two American ladies, who informed him they must leave for home early next morning, were outside and demanded to see the 'master' once before they left. Liszt had them admitted. Fortunately for them, he was just in the right mood. He or dered Johann to prepare tea. Then he astounded them by asking if they would like him to play When they answered in a delighted affirmative, he sat down at the piano and played for two hours Then he gave them his autographed photograph. and the ladies left at nearly three A. M. after a memorable experience.

"This valet, Johann, is the same who abrogated great importance to himself. Agents would come to him when they wanted to engage Liszt to play One day at a reception Liszt overheard two agent asking Johann whether his master could appear at a certain concert.

"No,' said Johann, 'we cannot play."

"'J'ann!' shouted Liszt across the room, 'be sure that the next time you do play there you take me

The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

AGNES and EGERTON CASTLE

Authors of "The Pride of Jennico", "The Bath Comedy", etc.

Synopsis

CHAPTER X
SAIGUTA: had subset almost since her witch. In the happy-go-backy, serimmany, outstactions establishment in Maida Vale one steadard at least had been held a company the Mosembals Frequented may have been misty, their own religious tonets of the subset of the Synopsis

Sir John Holdfast, rich, handsome and twenty-four, is a headstrong, adorable young man who has made himself immensely popular in London society. At a garden synopsis in the property of the propert

It was to her the fulminating question It was to her the findinating question
"I do not even know what it is allout!" blured out the girl in her extremities. "They would not let me as much say the book."

What is it?"

sing its ray into the professor's domestic excepted by the "cities"; and the evening of "Frometheus" had been as unforgettable excepted by the "cities", and the evening of "Frometheus" had been as unforgetable excepted by the "cities", and the evening of "Frometheus" had been as unforgetable excepted by the evening of "Frometheus" had been as unforgetable for the first time, the full gloy of the human in the first time, the full gloy of the human in larged again.

Altholous this day, that she realized, for the first time, the full gloy of the human in larged again.

True, true! No; it is been to be for the first time, the full gloy of the human in anters extilo; the turned one one to the first time, and the pictured again.

True, true! No; it is booked and any the except of the ward and the same of the pictured again.

She she was the same of the pictured again, and the pictured again.

Afterward when her intelligent mind had had placed the touch and the same of the pictured again.

Afterward when her intelligent mind had been to the pictured again.

Afterward when her intelligent mind had been the supprehensible finase of genius, she grew of modern knowledge and critical that pleases me. I shall tell tyou are to be singer for mine, you must put your spirit where I to summe of mone type of invincible and complete and the same of the pictured again.

The had tell ward and had upon the same of the pictured again.

Afterward when her intelligent mind had been to the pictured again.

Afterward when her intelligent mind had been to the pictured again.

Afterward when her intelligent mind had been to the picture of the

could hearken to such oassion and live.

The shattering vibration beat into silence; then Lothnar rose to his feet and

CHAPTER Y

Art's Revealtion

Art's Reveal

lence; then Lothnar rose to his fert and spread out his arms.
"Ach, du!" he said.
It was the same exclamation that had greefed the tenor's entrance but charged now with what a world or meaning! Again the composer clasped his interpreter by the shoulkers. "Thou!" he repeating to Reinbullers. "Thou!" he repeating to Reinbullers." Thou "he repeating to Reinbullers."

bel dropped his hands from the keys.

Webel dropped his hands from the keys, in the attitude of one waiting. In contrast to his imperturbability, the agitation of the owners as almost combe. "The properturbable of the owners are not contrast, and the properturbable of the owners are the owners and the owners are the owners are the owners are the owners and the owners are the owners are

a cry:
"Herr Reinbardt, what am I to do?"
"Ach, was!" ejaculated Lothnar. His
hushy brows were heavily drawn together.
"What is this?"

the hest interpreters, had further prepared about!" blurted out the girl lis her extremely the to appreciate Lodinar. In the man had been been professor's domestic field, long hefore his name had become accepted by the "critics"; and the evening of control of the control of t

ship: some such kind of god as that, angry yet subtle, swift and fierce; are and wounded in the spirit, even as a man might be and yet remaining a god. "You are my daughter," went on the sol-emn, compelling accents. "Understand that — my daughter, lphigenia, the virgin spring of my house. My glory — my glory and my mering lament; and, hardly knowing how she did it, she lifted her young volce, higher and higher, in more bewildered cries of pain and prayer. She knew no words as yet— so it had to be these mere notes, flung loose; as it were, birdlike. She was never to realize herself how sweet and pittful they

A Strenuous Rehearsal

The harsh voice here took a sudden in-The harsh voice here took a sudden infection, Had it heen as musical as Reinhardt's most exquisite note, it could not have conveyed so keen a sense of pain. "And i have sent for you to my camp by the Ægean Seas, where I and my legions lie like because of the writh of the goddess, the work of the avoiding of our atmax. The work of the work o

Saroita fung back her head in unconscious pride, responsive to the clarion call of those last words. But, as her eyes met those of Lothnar's, they fell before some horror she found in them.

"I have offended the goddess, and she will

Lothnar's, they fell before some borrer size from the product in the most of the control in them.

"I have offended the gooddess, and all will own withing.

"I have offended the gooddess, and an will own withing.

She caught Reinhardt's gasping ejicuits and the will have according to the production of the control in the

the dog in his honest eyes.
"I've noticed it," proceeded the lady, "ever since I came back to London. But really now, last night, Johnny, you were beyond everything. It was such a nice little party,

All at once, it seemed to her as if Death

everything. It was such a nice little party, too, and I put you heside the prettiest girl in London, and I don't think you so much as He bent his head and drew her closer to opened your lips to her."
"I'm very sorry," said Sir John limply.
"What is the good of my having a house for the season if you're going to behave like

this? And they tell me you've taken to the opera. Wagner, too! Now, Johnny, what is the meaning of this? What reason on earth She spoke in a whisper, hardly knowing that she did so.
"Death," he said.
If he had told it to her as a gladness,

can make you-you-want to go and sit out all through the 'Ring'?'
"To listen to the music, I suppose. That's what fellows go for, don't they?" "Pooh-nonsense! You, Johnny? You can't tell 'Pop Goes the King' from 'God

Save the Weasel ' Now, the truth. Who do you go with?" The accents were too sincere to be doubted

he spoke, toward Friedheim: "It works it-self out, does it not? flow those Greeks understood! First tears, then courage. So it is with women. We men storm first, and then, perhaps, weep. Glad wilt thou be, that I tell thee. Glad thou wilt die—when

Once more the mood changed with him.
"And now, children, practice this, pretty,

together! Daily, Daily, And thoroughly, Is it understood?"

CHAPTER XI

"JOHNNY, Johnny!" cried Lady Caroline, "what is the matter with you? You don't listen to a word I say. You've grown so

Sir John Holdfast looked at his godmother

with something of the inarticulate misery of

the time comes. Inhigenia!"

dull Tohnny

"Well, then," said Lady Caroline, unc-tuously, "you're in love. Ah!" as she saw the color mounting to his sunburnt cheek— 'you are in love! That's the mystery. Isn't she kind? Won't she have you? pity you wouldn't look at little Lettice Va-vasour last night! She's young, she's clever, she's pretty. And she's got money, Johnny."

snes pretty. And she's got money, Johnny."
"I don't want money."
"Nonsense — everyhody wants money!
What with the Budget and that dreadful Lloyd-George, how do you know that he won't walk off with your mines next year—and then where will you be?"

The Confession

The Confession

The young man seemed unstirred hy the awful prospect. He bent his head dejectedly and contemplated the carpet.

All at once he looked up. For a whole year he had carried his hurden in silence. But there comes a moment when even the most reserved feel impelied to confidence; and Johnny was too simple to be consciously

"You remember that day when I took you down to Warborough House two years ago

he asked.
"What about Warhorough House?"

were actually upon her, and the terror of it beyond endurance.

"Ach, nein, nein, I cannot!" she ex-"Oh, nothing, only it hegan there. You don't know her—at least, I don't think you do. She—she—it's a Miss Vaneck, and she claimed, covering her face with her hands, and hroke into tears, sobbing and shudder-"Sings." repeated Lady Caroline with a

and mose into tears, sooming and singuler-ing, "Have pity on me":

Was it Iphigenia pleading against the sentence, or merely Sarolta Vaneck, break-ing nuder the ordeal?

"she broke off, choking. And, as he the aveiging of our arms. . . . I have log moder the order? \text{\text{\text{with}}} and the excitage of the order. \text{\text{with}} and the excitage of the order. \text{\text{\text{with}}} and the excitage of the order. \text{\text{\text{with}}} and the excitage of the order of the order of the excitage of

proceeded: "My dear boy, this is positively thrilling. Everyhody's talking about it! Every one wants to go. They say it's al-most impossible to get seats now for months! Lothnar! Count Wendorf was talking about him last night. I'd give my eyes

Sir John Holdfast dropped back into his Sir John Holdfast dropped back into his mode a thythm, like the tramp of marching mondy attitude, "Tid give something to go, too. But—she wrote and told me not to the state of the state o

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Merchaven asked we to meet her daughterinslaw the other night, Se's trying to make the best of her, poor thing; and, oh, my flower, you know—and there she sat with the Merchaven diamonds on her tound, deed bead, and a levely French dress on the trying of the second and the set of her, poor thing; and, oh, my flower, you know—and there she as twill the Merchaven diamonds on her tound, deed bead, and a levely French dress on the tound, deed bead, and a levely French dress on the second that the Merchaven diamonds on her tound, deed bead, and a levely French dress on the trying of the second art, Lady and the Merchaven diamonds on her tound, deed and a levely French dress on the second art, Lady and the Merchaven diamonds on her tound, deed and a levely French dress on the second and the second art. Lady and the second art, Lady and the second art, Lady and the second art, and the second art, and the second art. Lady and the best of her, poor thing; and only the second art. Lady and the second and the second art. Lady and

y tage as that.

There was a sudden stir through the chart tering audience—a hash, and then the simulation of the control of t

"Pechaps it's just as well," and bis god mother consolingle," "After early all, follows, and the consolingle, "After early all of the content of the content

the sight of which almost made Sarolta heart stop heating. She was still in be though it was past ten o'clock; but she thought that she might henceforth by Frau Hegemann's rules. Last night might still seem a dream, the future might still lichilardt cried out—houd enough do over-off the circlain, while the tears that emotion down his checks.—hour how they cult— "To lack!; to be petted with grees stuff; or ricd Lottinar, lits fare was working as it

na without race.
Suddenly be caught the young clant to him again; his tee-cold fluores gripping the Nach Law and Law a

"Prachtroll!" said Tienchen dumning them on the hed. Then she caught up

Magnificent they were: Sarolta lay and contemplated them. Deep, crimson, glow-ing things, with a scent so rich as to be almost too much to hear. Such roses as a lover would offer to his beloved! From the moment that her eyes had caught sight them, a wild thought had sprung into he brain. Was anything too beautiful or to astounding to be real now? Who but one indeed in all Frankheim would dare sed flowers to ber at Frau Hegemann's—in all Frankhelm, save he who hitherto had stemly prohibited any such tribute? And if they were from him! . . She hardly dared Inhale the intoxicating fragrance; bardly dared pursue a thought so fraught with while lielievable joy. Yet he had caught her to his soul last night, with a look, with worst of intimate spiritual union; and if she might be that to him—something that his sou

She put out her hand and timidly touched a velvet netal : and se she did so the though came upon her: might she not discover a She sat up, scarlet-checked; true enough, there was the corner of a while envelope visible between the crimson and the green! Again that sensation, as if be the green! Again that sensation, as if heart had stopped heating, came upon h as she drew it out

But the first glance at the bold, black But the first glance at the bold, blad handwriting brought a revulsion of feeliss so keen that she could have screamed like an angry child. It was Johnny! only Johnny! She flung the letter, up opened, from her. Had she not forbidde him to approach her? How dared he threst himself upon her! It was upon this storm of angry disap

dintment that Madame Costanza and Sid broke into her room.
"Roses!" cried madame, haiting midwing.

with her histrionic geature. "That co not fall! Aha, little prima donna, have care! Roses have thorns, sometimes."

Hints for the Singer's Daily Practice

From an Interview Secured Expressly for THE ETUDE with the Famous Prima Donna Contralto

MME. ERNESTINE SCHUMANN-HEINK

The first section of this interview appeared in THE ETUDE for December. This part may however be read as an independent article.

Preparation for Heavy Roles

"The voice can never be kept in prime condition, if it is obliged to carry a load that it has not been prepared to carry. Most voices that wear out are voices that have been overburdened. Either the singer does not know how to sing or the role is too heavy. I think that I may be forgiven for pointing out that I have repeatedly sung the heaviest and most exacting rôles in opera. My voice would have been shattered years ago if I had not prepared myself for these rôles and sung them properly. A man may be able to carry a load of fifty pounds for miles if he carries it on his back, but he will not be able to carry it a quarter of a mile if he holds it out at arms' length from the body with one arm. Does this not make the point clear?

"Some rôles demand maturity. It is suicidal for the young singer to attempt them. The composer and the conductor naturally think only of the effect at the performance. The singer's welfare with them is a secondary consideration. I have sung under the great composers and conductors, from Richard Wagner to Richard Strauss. Some of the Strauss rôles are even more strenuous than those of Wagner. They call for great energy as well as great vocal ability. Young singers essay these heavy rôles and the voices go to pieces. Why not wait a little while? Why not be

"The singer is haunted by the delusion that success can only come to her if she sings great rôles. If she can not ape Melba in Traviata, Emma Eames as Elizabeth in Tannhäuser or Geraldine Farrar in Butterfly, she pouts and refuses to do anything Offer her a small part and she sneers at it. Ha! Ha! All my earliest successes were made in the smallest kinds of parts. I realized that I had only a little to do and only very little time to do it in. Consequently, I gave myself heart and soul to that part. It must be done so artistically, so intelligently, so beautifully that it would command success. Imagine the rôles of Erda and Norna, and Marie in Flying Dutchman. They are so small that they can hardly be seen. Yet these rôles were my first door to success and fame. Wagner did not think of them as little things. He was a real mas ter and knew that in every art-work a small part is just as important as a great part. It is a part of a beautiful whole. Don't turn up your nose at little things. Take every opportunity, and treat it as though it were the greatest thing in your life. It pays.

"Everything that amounts to anything in my entire career has come through struggle. At first a horrible struggle with poverty. No girl student in a hall bed-room to-day (and my heart goes out to them now) went through more than I went through. It was work work, work, from morning to night, with domestic cares and worries enough all the time to drive a woman mad. Keep up your spirits, girls. If you have the right kind of fight in you, success will surely come. Never think of discouragement, no matter what happens. Keep working every day and always hoping. will come out all right if you have the gift and the perseverance. Compulsion is the greatest element in the vocalist's success. Poverty has a knout in its hand driving you on. Well, let it -and remember that under that knout you will travel twice as fast as the rich girl possibly can with her fifty-horse-power automo Keep true to the best. Muss,-"I MUST," "I will." the mere necessity is a help not a hindrance, if you have the right stuff in you. Learn to depend upon yourself, and know that when you have something that the public wants it will not be slow in running after you. Don't ask for help. I never had any help. Tell that to the American geese who think that I have some magic power whereby I can help a mediocre singer to success by the mere twist of the hand.

Daily Exercises of a Prima Donna

"Daily vocal exercises are the daily bread of the singer. They should be practiced just as regularly as one sits down to the table to eat, or as one washes one's teeth or as one bathes. As a rule the average professional singer does not resort to complicated ex-



MME. ERNESTINE SCHUMANN-HEINE

ercises and great care is taken to avoid strain. It is perfectly easy for me, a contralto, to sing C in alt



but do you suppose I sing it in my daily exercises? It is one of the extreme notes in my range and it might be a strain. Consequently I avoid it. I also sing most of my exercises megga vace.

"There should always be periods of intermission between practice. I often go about my routine work while on tour, walking up and down the room, packing my trunk, etc., and practicing gently at the same time. I enjoy it and it makes my work lighter.

"Of course I take great pains to practice carefully. My exercises are for the most part simple scales, arpeggios or trills. For instance, I will start with the

This I sing in middle voice and very softly. Thereby I do not become tired and I don't bother the neighborhood. If I sang this in the big, full lower tones and sang loud, my voice would be fatigued rather than benefited and the neighbors would hate me. Inis I continue up to D or E flat.



Above this I invariably use what is termed the head tone. Female singers should always begin the head tone on this degree of the staff and not on F and F#, as is sometimes recommended.

"I always use the Italian vowel ah in my exercises. It seems best to me. I know that oo and ue are recommended for contraltos, but I have long had the firm conviction that one should first perfect the natural vocal color through securing good tones by means of the most open vowel. After this is done the voice may be further colored by the judicious employment of other vowels. Sopranos, for instance, can help their head tones by singing ee (Italian i).

"I know nothing better for acquiring a flexible tone than to sing trills like the following

and at the same time preserve a gentle, smiling expres sion. Smile naturally, as though you were genuinely amused at something .- smile until your upper teeth are uncovered. Then, try these exercises with the vowel ah. Don't be afraid of getting a trivial, colorless tone. It is easy enough to make the tone sombre hi willing it so, when the occasion demands. You will be amazed what this smiling, genial, liebenswurdig expression will do to relieve stiffness and help you in placing your voice right. The old Italians knew about it and advocated it strongly. There is nothing like it to keep the voice youthful, fresh and in the prime of

The Singer Must Relax

"Probably more voices are ruined by strain than through any other cause. The singer must relax all the time. This does not mean flabbiness. It does not mean that the singer should collapse before singing. Relaxation in the singers' sensc is a delicious condition of buoyancy, of lightness, of freedom, of ease and entire lack of tightening in any part. When I relax I feel as though every atom in my body were floating in space. There is not one single little nerve on tension The singer must be particularly careful when approaching a climax in a great work of art. Then the tendency to tighten up is at its greatest. This must be antici-

"Take such a case as the following passage from the famous aria from Saint-Saëns' Samson et Dalila "Mon coeur s' ouvre à ta voix." The climax is obviously on the words "Ah-verse moi." The climax is the note marked by a star.

THE PROPERTY OF PROPERTY Réponds, a ma ten-dres-se, Re-ponds a ma ten-dres-se!

Abl___ver-se - mol___ver-se - mol___l'i - vres-cel

"When I am singing the last notes of the previous phrase to the word "tendresse," anyone who has observed me closely will notice that I instinctively let my shoulders drop,-that the facial muscles become relaxed as when one is about to smile or about to yawn. I am then relaxing to meet the great melodic climax and meet it in such a manner that I will have abundant reserve force after it has been sung. When one has to sing before an audience of five or six thousand people such a climax is immensely important and it requires great balance to meet it and triumph in it

It is the mind that makes the man, and our vigor is in our immortal soul.-Ovro

In After Years

By Theodore Stearns

IF a man drive to town in a wagon, the wagon will, of necessity, leave tracks behind it. The man does not drive for the purpose of leaving tracks. His purpose is to get to town. Looking backward along any pupil's progress, few instructors sense the importance of the many influences they have left behind in that pupil's path. Still less, probably, does the pupil realize just how or when he or she was particularly influenced at some turning of the road.

The track remains by which the final result may be pretty well traced back to the cause and source. Mothers, for instance, follow these tracks oftener than any one else. Sitting at the sewing table or hending over a hot oven or garbed in the gossip of an afternoon tea, their virile, maternal minds are constantly and subconsciously flashing along those winding wagon roads of progress and their hearts beat with pride and anxiety as, in their mind's eye, they see Willie or Lucy triumphantly "driving into town."

Until those records are finished-until the pupils seem to pass beyond the influence of their teacherthey are bound to reflect back to the instrument that caught and gathered the colorful incentive towards them. And yet the pupil never entirely passes beyond the teacher's influence. Remember that,

No pupil really forgets the music teacher. He may not recollect the name in after years, but some of the association is never lost.

The most curious feature about teaching music is that portions of it often lead the pupil later on into entirely different paths of successful endeavor quite disassociated from music.

I know pupils who can trace certain talks and "minute rests" during long-ago music lessons right up to their present prosperity as electrical engineers or as executive heads in large mercantile affairs.

These results are by no means unexplainable. Such cases are the outcome of incidences like this: It often happens that the teacher, in order to sustain interest in a restless pupil resorts to wayside means to whip the flagging attention. Perhaps a story is told, an illustration reined in, to fix the interest. The wheel had to be jolted out of a rut or over a stone. When that occurs the slipping wheel is bound to leave a broader track than usual,

Very frequently that jolt was the one big, prismatic ray that left an indelible impression in the youthful

The story of a dynamo used to illustrate the value of a quick staccato in playing turned a boy's interest to electricity. It did not in the least detract from his music lesson-in fact, helped it splendidly-and his musical progress increased. Boys invariably work for a person who interests them.

Later, this boy pursued the aroused attraction for electrical science and eventually became a high-salaried expert in that line.

Another boy, studying violin, was similarly led towards literature, specialized in it, and is to-day professor of modern languages in a famous university. Were their two teachers failures?

Not a bit of it.

They were immensely valuable.

They simply started in to make dough for the customary hiscuits, and those two hove decided to use it

These are not exceptional cases. They merely show that music teachers have many sides and angles of which they themselves may be unconscious, and that in the constant turning and flashing of ideas which should attend every well-conducted music lesson, the growing boy or girl may be illuminated with a lasting radiance of effort into a splendidly successful field utterly foreign to music,

Every one sits up and takes notice when a boy or girl "drives into town," because that is attainment, and attainment is bound to attract-somewhere, some Do not forget, however, the tracks left out in the

Those tracks will glow eternally, and here and there will be found glints of grander gleams.

Focused from the teacher who, unwittingly perhaps. was for that one moment a primitive prism of correct reflection.

Time will cover up wagon tracks, but time cannot cover up Art.

Circumstances may-for the time being.

THE ETUDE

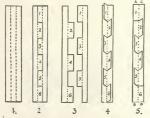
Neat Method of Binding Sheet Music

By William E. Warner, A.R.C.O.

ALL musicians know something of the difficulty of keeping sheet music tidy and in good repair. Covers and middle leaves seem to have a knack of parting company in a most exasperating manner. This is especially the case with songs, which very often come in

for a great deal of rough usage.

The following method of binding sheet music is not so well known as it deserves to be. It is cheap, durable and neat, and well repays the little time and trouble



We will suppose the piece to be dealt with is an ordinary four-leaf song (i. e., two double sheets). First cut the double sheets through along the back, thus making four separate sheets. Next take a piece of adhesive tape, such as may be obtained at any music supply house, and cut off a piece as long as the sheets be fastened. The tape should not be less than an inch wide. Fold it into three, as shown by the dotted lines in Fig. 1. Mark out the middle part into six flaps, as indicated by the thick line (Fig. 2). Cut along this thick line, thus separating the strip into two sections (Fig. 3). Next interlace these two pieces (Fig. 4), and affix the small flaps marked I and 6 to the opp strips (Fig. 5). The hinged back is now ready. Take the four sheets of music; fix the first sheet to the long outer strip AB, and the fourth sheet to the strip CL (see Fig. 5). Sheet number two can then be stuck to the small flaps 3 and 5, and sheet number three to the flaps 2 and 4. The whole copy will then be held firmly and neatly together, and the back will be quite flat when the copy lies open or closed.

Pieces with more sheets can be fastened by this method; but in that case more flaps must be marked out at first. A six-sheet piece will require 10 flaps, an eight-sheet piece 14 flaps, and so on. Pieces with a large number of sheets are not so conveniently bound this method, but for ordinary sheet music it would he difficult to find a neater or more economical way.

Rubinstein and the Modernists

While Rubinstein was himself considered a modernist, he had little respect for the composers who do outrageous things simply because they are outrageous, and thereby attract attention to their perpetrators. One day he remarked, "A sa'd condition has arisen in the musical world; composers who desire to say the most ordinary things employ the most complicated means of saying them. For instance, they write the following chord:





and imagine that they have said something wonderful."

MUSIC THINKING: The power to "think" in musical terms is not so difficult as many suppose. Imagine that you "hear" your scales as you look at the notes away from the keyboard. Practice this with scales in sixths and thirds as well as in single notes and octaves. This is not hard, by any means,

"The Persistent Purfesser"

By Ben Venuto

THE title professor with its provincial pronunciation "purfesser" has gradually become less frequently heard in America, yet the term has not yet come to be used with proper precision.

Some years ago, while teaching in the musical I chanced to have need at an unusual hour of that worthy and useful individual who attended to the furnaces and sidewalks. One of the students kindly volunteered to go after him, but not knowing hi exact address, was obliged to make a few inquirie in the quarter of town where he was supposed to live. This student came back quite amused at discovery he had made-the man's wife and neigh bors were accustomed to speak of him as "Pur fesser," presumably on account of his connection with an institution of learning. This was rathe droll, but only one short step more absurd than many of those in our own calling who assume that title without due reason, under the wrong impression that it adds to their dignity.

The title of professor, in this country, is by

rights confined to such as hold chairs in the higher institutions of learning, and in the larger and more conservatively organized universities, it is restricted almost entirely to heads of departments, the rest of the faculty being composed of "associate professors," "assistant professors," "instructors." and "assistants," ranking below "professor," in the order named. Of course, the general public cannot be expected to appreciate all these fine distinctions of scholastic etiquette, but is it asking too much to suggest that the title should not be cheapened by being applied indiscriminately to all adult male school-teachers, hypnotists, sleight-of-hand per formers, dancing masters, theater-orchestra leaders etc., with occasionally an over-ambitious barber, bootblack or janitor? For a musician or music teacher to use this title in connection with his name, unless he is actually a member of a university or college faculty, puts him in the dubious company charlatans, and makes him somewhat of a laughing stock among people of good education. To be sure, if people insist on addressing you as "pro fessor," it is usually more tactful and wise not to reprove them openly, but it is not necessary to use the word on your cards, your programs or circulars or in newspaper annoucements. I remember one young man, whom we will call X, who started as a music teacher in one of the best cities in New England, and the first thing he did was to have a large rubber stamp made bearing the words "PRO-FESSOR X," which he used on all his own sheet music, as well as on all that he supplied to his pupils Though his musical equipment was really quite thorough and genuine, his circle of patronage, as long as he stayed in that city, was among the ignorant, cheap and shoddy-genteel. No wonder that Carlyle, the rather crabbed Scotch philosopher and historian, once alluded to musicians as "a windbaggy sort of people." In general, the more famous a man becomes, the less use he has for any honorary titles. One who seeks to apply them to his own name, practically admits that he is a struggler

There was once a romantic and somewhat scandalous episode in French history, involving a diamond necklace, and a letter alleged to have been written by the queen of France. The letter proved to be a clever forgery, and the way in which that fact was first discovered, was that it was signed "Marie Antoinette, Queen of France," whereas the usual signature of the real queen was simply

Wait Until You Know

By H. B. Jefferson

MANY pupils have the impudence to question the teacher's methods before they have gone far enough to know what they are talking about. The teacher has spent years in finding out the best way to do a certain thing. The pupil is impatient, and because results do not come at once blames the teacher. Mendelssohn had fine rule which would be very valuable for many pupils. It is: "The older I become the more I realize how necessary it is to learn first and then form one

The "Elocution" of Melodies

By CONSTANTIN VON STERNBERG

A Little Lesson in Interpretation from a Virtuoso Pianist Who is also Gifted with Keen Wit

EVERYBODY has heard or read the sentence, "Music is the language of the soul." It cannot be said that this thought is particularly new, inasmuch as the Chinese Emperor Tshun expressed it 2300 years ago, and in exactly the same words. Carlyle, too, called music "a kind of unfathomable speech which leads us to the edge of the infinite and lets us for a moment gaze into it." Pages upon pages could be filled with the mere names of recognized thinkers that spoke of music as a language; and when we-you, dear reader, and my humble self-when we recall what thoughts were generated in our minds when music addressed the best that is in us-thoughts that dwell as yet in our feelings and tarry at the threshold of our understanding for the want of words subtle enough to voice them-when we recall such inspired moments, we cannot help admitting that, far beyond its merely sensuous appeal to our ear, music has spoken to us; spoken, I say, in terms which the language of words was only too poor to translate into verbal equivalents. Yet there is nothing regrettable in this paucity of word-language, because the various branches of art are not to substitute human speech, but to complement it: they are to say what is unsayable

Some people deny to music the quality of a language: they plead its indefiniteness. But if it so appears to them, it is because they are unfamiliar with its idiom. A book or a speech in any other language equally for-eign to them would be just as indefinite, if not more so. Yes, more; for unless some natural defect makes us impervious to music's intimate addresses, it really says the same to all of us. It only becomes indefinite when every one of us tries in his own way to clothe the emotions and thoughts it awakened in him with some concrete subject: when he tries to make a fixed substance of the volatile essence of music; when he attempts to say in words what can be expressed in music alone. And, let me ask, are words so very definite? If everybody could read the Good Book with perfect under standing (it contains definite words, does it not?) why are its sentences expounded by pulpit orators every Sunday? Has the question whether Hamlet is or is not insane ever been settled? Yet Shakespeare wrote in words, did he not? When Raphael painted the cherubs the feet of the "Sistina," had he found anything in the visible universe that could have served him as a model? And do not these cherubs, nevertheless, express the feeling of the superterrestrial, of the celestial? Look at any great painting or sculpture of an animal; we know nothing of its inner life and yet the figure expresses a feeling of some sort and a human feeling to boot, for we could not understand any other. Just so Raphael gave human shapes to his cherubs.

Something Human in Every Melody

By the same token there is something human ex-pressed in every melody; and I venture to say that whenever a melody fails in its human appeal to an auditor the failure is due to a fault of the player. The musician has more avenues of approach to our feelings than the worker in any other branch of art, for he comes nearest to human speech. He has in common with word language the elements of organized sentences, of logic, inflection, dynamics, and-above allthe element of rhuthurt

This thought, too, is not altogether new; exactly 2270 years ago a man in Greece expressed it and followed it to its uttermost consequences; a man whose name should be-but unfortunately is not-familiar to every music student, Aristoxenos of Tarentum, the great pupil of Aristotle, to whose rhythmic discoveries nothing has been added since.

Now the only way to make an auditor accept music as a language, the only way to make music say something to him, is to bring it as close as possible to human speech. A melody should always resemble a well-constructed and well-pronounced sentence in prose or poetry; it should be played so as to lack nothing but the actual "words" for the concrete understanding of even a musically untutored auditor. Definiteness, let me remind the reader, is the very thing music does and must

avoid to remain music, because definiteness of thoughtas stated in print by a speaker—claims only our assent or dissent; while music, by expressing musical thoughts. purposes to generate thoughts in our mind, thoughts which, if you will, are the re-translation of the musical into verbal language. Still, these "unfathomable" musi cal thoughts must be so articulated as to contain all those elements of human speech mentioned above. And this is neither impossible nor even difficult to achieve, if we will only put our mind to it,

The Earliest Element in Music

We know that the earliest element in music was Rhythm. Very well then: let us take a pencil and tan the rhythm of a melody-say of its first phrase-on the wooden part of the piano and repeat it with all its accents until we feel the rhythm clearly. Then let us put our mind to work to find a few words (in verse or prose) to fit the rhythm of the melody. At this point it should be remembered that every sentence has an "es-



MR. CONSTANTIN VON STERNBERG.

sential word," of which the emphasized syllable should fall upon the first note at the right of the bar. This "essential word" is not necessarily a noun. If I say, "Grim winter went and Spring has come," the essential word is "Spring"; but if the sentence says, "We waited-long, but Spring has come," the essential word is "come." A few well-known musical examples may illustrate this point; it remains only to say that the character of the words we invent will be a later consideration: for the present we are concerned only with the rhythm, With a little practice anybody with a modicum of musical instinct will find a few words to fit the meter of a melody. Mendelssohn's Song Without Words, No. 20, could be fitted with words like these:



From the sublime to the ridiculous is but one step, as Napoleon I said, but I take this step to illustrate that the meter of this melody would be equally well fitted by very prosaic words:



To compose such highly poetic (!) words is a talent not given to everybody-I know it; but jesting aside, dear reader, do you not think that anybody could get a few words together to fit a given meter? And is it not a great help in doing so that one can see by the bar lines where the principal emphasis-the "essential" word-is to be placed?

By and by, as we gain some facility in suiting the meter with our words, we will be able to consider the character of a melody as well. If we should lack in verbal inventiveness—a lack more often noticed among the male than among the female students-a good book of quotations would be of good service. such as those by John Bartlett, H. P. Jones, Robinson Smith et al. What words could fit Mendelssohn's Spring Song better than those from James Thomson's



Such lines should first be spoken a few times with proper accents, etc., then sung to the melody for which they were selected (if too high, take an octave lower). and then thought of while playing the melody. It is one of the best means I know to cure false declamation of melodies. And if the melodies of good or classic compositions are thus properly played, the humblest listener will like them and never say "this music may be very fine, but it's above me," as so many people say when hearing an amateur ruin a fine melody.

The theme of Beethoven's Sonata in A-flat, Op. 26, could well be fitted, metrically as well as in regard to its character, by Shakespeare's words from "As You



While Longfellow's lines from "Maidenhood" would be a fairly good text to Rubinstein's Melody in F:



And now, my dear young readers and also my esteemed teaching colleagues, go and try, and try again! Success is certain.

Making the World Glad

By E. F. Starmer

IT is the glorious province of the music worker to help in making the world glad. There is nothing like music to excite the feelings of joy and happiness. Teachers should see to it that pupils have plenty of lively, fresh, piquant little pieces, pieces that make the feet want to tap, that set the head a-bobbing, and bring smiles to the eyes.

Some of the gladdest music in the whole world has been written by men who have experienced great sor-rows. Schubert expressed this beautifully when he said, "Jene welche den Schmerz allein erzeugt hat, scheinen Die Welt am meisten zu erfreuen." "Those who have felt sorrow most are the ones who seem to want to bring the greatest joy to it."

Liszt's Tribute to the Hungarian Gypsy's Art

Translated expressly for THE ETUDE by Helen Ware

Gypsies arrived in Europe in the fourteenth century. No one knows whence, so quietly, so imperceptibly, that they seemed to come out of the earth. They had no Saga, no Bible. Music was the expression of the genius of their people, distributed over many lands, mixing with no other race, without record of the past or hope of future glory. With astonishing obstinacy they refused to participate in the happy lot of favored nations or to receive among them one drop of foreign blood. If one would analyze Czigány music, dissect it, dismember it, in order to judge its structure and compare it with ours, one would first need to mention what distinguishes it from our own music. In the first place should be put its system of modulation, based on a sort of total negation of all systems. Gypsies no more tolerate dogmas, laws, rules and discipline in their music than in other activities of their nomad existence. is good, all is permitted, provided that it pleases them Their art is considered neither a science to be learned nor trade to practice, nor an agility as that of the conjurer, or a sorcery for which one can receive the formula as a recipe. Their art serves them as an elevated language, a mystical song clear to the initiated. They use it according to their needs and allow themselves to be influenced in their mode of expression by no external considerations.

The gypates have invented their music for their own use in order to speak to themselves, to sing to themselves, to hold with themselves the most intimate, the most touching monologs. How could they have introduced principles and conventions, they who admit them nowhere? They have a primitive grammar and language and have never shown a sincere, a religious respect for anything but for the preservation of one

The nomads of musicland submit music to no precent-above all, to none concerning the relation of tones. Intermediate modulations are so little obligatory that one can even call them extremely rare, and consider them, when they do occur, as a modern corruption, as an effacement, an obliteration of the original type. In genuine Czigány music, chords of transition are, with few exceptions, completely omitted in the brusque attack of one tone after another. Before these dazzling feats the spirit of our ordinary musician is bewildered and aghast. Sometimes intimidated, always impressed and embarrassed, they are tempted to cry, "It would be very beautiful if it was good." Perhaps some Hungarian musical authorities learned in these matters will be inclined to ask why we attribute this music to gypsies which they-the Magyars-take pride in as a national possession; why we adjudge the honor of invention exclusively to these who are generally considered to be merely its interpreters, more than we would honor declaimers of poetry of which they were not the authors. A profound and conclusive dissertation on this question is difficult, for it can only be founded on inductions, the materials and facts collected being of a nature extremely vague and inconclusive.

being of a nature extremely vague and inconclusive.

In other days nearly every hamlet in Hungary had
its troup of Czigány musicians, which only moved
about in a certain district and there earned enough to

provide for the seasons spent in forests and camps. There were more or less celebrated ones—leaders. Sometimes whole counties were known and renowned for the excellence were leaders and the control of the careful seasons and seen spirit of rivalry existing as to who should retain the best. The Caigány's art was thus spread throughtather than the best. The Caigány's art was thus spread throughtather than the season spirit of the spirit seasons were supposed to the spirit seasons and the spirit seasons which were seasons and spirit seasons which were seasons where the seasons were seasons where we was the seasons which were seasons where the seasons were seasons where we was the seasons which were seasons which were seasons which were seasons where we were seasons where the seasons were seasons which were seasons which we will be seasons where we were seasons where we were seasons where we want to be seasons where we were seasons where we want to be seasons which we will be seasons which we want to be seasons which we will be seasons which we will be seasons where we want to be seasons where we want to

The most distinguished bands received handsome annual payments from the magnates, but they never engaged themselves beyond a limited period of the year; after which they dispersed, either separately in groups, to considerable towns or the smallest villages, to live there in the same condition as other gypsics. Very rarely were hands or individuals so famous as

to be sought from far away.

Beyond a few ballads and some warfike songs, we discovered among the Hungarian gypsics no trace of vocal music worthy of attention. Few of their women have good voices. Everlastingly exposed to atmospheric changes and accustometric of tribik, worm out by wild dances and the cries exciting them, latigued by which dances are the control of their voices of their backs, the freshness of their works is lost.

Musical Commercial Travelers

In our days, from the nomads that they were, the gypsy virtuosos have become commercial travelers. Instead of going with their tribe, with folded tent and caldron carried in a dusty cart, they travel by train from one capital to another, and have formed into a society to protect their own interests. Since they have inhaled a new musical atmosphere, their art has ceased to be a joy to them and has become rather a trade Since they have learned this hunger for gain, this passion for lucre characteristic of great commercial centers, which is infinitely more corrupt and more corrupting than the habit of stealing when exercised with a sort of primitive naiveté, they have become devoted. as are many others, to the monster of speculation. They seek reputation only to make money and forget s cult-hideous when it is the artist who abandons himself to it-art for cupidity.

Hungary can with justice claim as her own this art, nourished on her corn and her wine, ripened in her sunlight and her shadow, acclaimed by her admiration, embellished and ennobled, thanks to her predilections, and so woren together with her customs that it is combined with the most intimate, sweetest memories of every Hungarian. Even as a glorious conquest if figures among the highest distinctions of our country, and its memory should be placed, like a precious jewel, on one of the points of our ancient and superb crown.

The Need of Musicianship Among Pianists

IF you ask the average pupil-or even teacher-what he means by "technic," the answer will probably be "Oh, scales, arpeggios, chords, and so forth." answer is correct enough so far as it goes, but the vague "so forth" covers a multitude of omissions. It leaves out all mention of sight-reading, transposition accompanying, to say nothing of a proper understanding of harmony, counterpoint and musical form. Tech. nic is only a means to an end, and the end is interpretation-not the laboriously acquired interpretation of some half dozen pieces which students delight to describe as their "repertoire," but the ready interpretation of any piece of music within the student's range of We cannot all be Liszt, who read at sight from manuscript Grieg's difficult pianoforte concerto adapting and arranging the orchestral and solo parts as he went along. We should, however, be able t play a simple song or violin accompaniment at sight even transposing it if necessary, yet such a feat is not infrequently beyond the ability of many a "fine pianist whose fingers travel gaily over the Liszt Second Rhapsody or the Chopin étude for the black keys.

Along with the daily practice of scales, chords, arpeggios, octaves, etc., should certainly come practice in musicianship. Here are some possible exercises for the development of that quality:

Sight-reading: Practice sight-reading of pieces way below your normal technical abilities. Play straight through, regardless of mistakes, and keep your eyes an intelligence a few measures ahead of your fingers. Notice the marks of expression as well as the note, and the procession of the procession

and do not neglect to count your rests.

Accompanying: Get a violatist or singer to practice
with you, beginning with simple pieces, and learn to
cover up the performer's mistales. This is regularly
expected of the accompanist by the average annumsinger or violation. A mean of the average annumsinger or violation. A mean of the average annumwhen the difficulties set in. Also in their struggle to
express their souls they sometimes forget to count rest,
and often omit a measure here and there entirely with
out warning. However irritating this may be, it is
most excellent practice for the accommanist.

Practical Transposing

Transposing: Begin by transposing the left hand gan alone, a tone up or down, of one of your early pieces; and then do the same with the right hand part, and affects wards both hands together. The same way transposone the piece a half-tone up or down; a minor third; and major third, and so forth Hymn tunes may also be used for this purpose. Increase the grade of the piece as facility is gained.

Score-reading: This involves reading three or more staves at one time, often with different clefs for each It can be developed to the point of reading full or chestral scores. Begin by reading a simple three-part female chorus with a separate staff for each part. four-part male chorus may follow, one in which the tenor parts have to be played an octave lower than written. Then a mixed four-part chorus (reading the tenor an octave lower than written). Also practice playing simple songs including the voice part with the accompaniment. Then try duets, trios, quartets, with accompaniment in the same way. Increase the difficulty of the choral works, adapting the great fugal choruse from the works of Handel, Mendelssohn and Bach Then proceed further by adapting string trios (in which the viola is written in the alto clef); string quartets in which the violoncello soars up into the tenor clef. Proceed through quintets, sextets to orchestral scores in which transposing instruments are used-but b that time you will have passed far beyond the need of these suggestions.

Ensemble playing: Play duets and trios with ober plantists. Play also if possible with a chorus or order as The accompanists to choral societies are compiled to develop skill in sight-reading, transposing, sort reading, etc., by the very nature of the work, and a reading are an immensely valuable insight into music. This goes possible for everybody, however, Where a few playing the possible for everybody, however, Where a characteristic playing with the records, machine and try playing with the records.

Paper-work. Warmony counterpoint, musical formete, should not be neglected by the piano student is so often the case. Viewed by themselves, there studies seem repy difficult to the average studies studies are proposed in practical work at the keyboard as suggested above the difficulties will some or resolve themselves into nothing very insurant managements.

R EETHOVEN as a boy was very timid and docile, but cared nothing for boys' games.

Beethoven detested teaching, and it was only with great difficulty that his friends could get him to keep his teaching engagements.

Beethoven was a hard taskmaster to himself. His early sketch books, which may be seen in the British Museum, indicate unrelenting self-criticism and revision of his ideas. "Polish, polish, polish' seems to have been his rule.

Beethoven studied with Haydn for a little over a year, but contended that he had learned little from the older master. Haydn in return did not have a very hopeful estimate of Beethoven as a pupil.

Beethoven was twenty-four when his first work was published. Mozart's first work appeared when he was little more than a child.

Beethoven's improvisations were nothing short of marvelous. Once he entered a contest with Hummel. After his rival had finished, Beethoven in his sardonic mood asked casually, "When are you going to begin?"

Beethoven and his note-book were inseparable. He always had it with him, and jotted down thoughts whenever they came to his virile mind.

Beethoven was an enemy of war. He detested it. However, he realized that it was an unavoidable necessity at times.

Beethoven was both an iconoclast and a democrat. He dedicated his Sirionia Eroica (No. 5) to Napoleon Bonaparte. When he learned that Napoleon had turned from being a democrat ruler to become an emperor—a second Cessar— Beethoven tore off the title page bearing the dedication and threw it to the floor, with the words: "The man will become a tyrant and will trample all human rights under foot. He is no more than an ordinary man."

Beethoven wrote the famous Kreutzer Sonata for a negro violinist, George Bridgetower, with whom Beethoven appeared in public in May, 1803, and played the Sonata for the first time. Later on Beethoven changed the dedication to his friend, Rudolph Kreutzer,

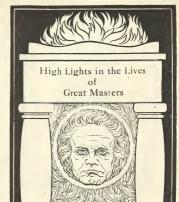
Beethoven was a man of tremendous determination. He sophe "Method" was selduled for per formance in Vienna, November, 1805. Meanwhile the intrepid Napone captured the city and the Vienness existoracy was obliged to desert the city. Notwithstanding this Beethoven determined to have his work produced, and it was given for the first time with a sprinkling of French arm officers as the audience.

Beethoven was quick to resent lack of proper respect to his art. Once when playing before a group of noblemen, who persisted in whispering to each other during the performance, he jumped up from the keyboard and rushed away shouting, "I will not play to such pigs." Severe as this censure is in this day, in Beethoven's day it demanded great courage,

Beethoven had little idea of securing fame through his work. Indeed, he cared so little for fame that he once said: "I never thought of writing for fame and honor. What I have in my heart must come out when I write."

Beethoven, while not irreligious, held a stern view of the need for self-help in all human effort. Moscheles once made a pianoforte arrangement of Beethoven's opera "Fidelio." At the end Moscheles wrote, "Finis--with God's help." Beethoven wrote underneath, "Oh. man, help thyself."

Beethoven's majestic mind made him the center of every gathering at which he was present. Crowned heads paid court to him, as though he was some great ruler. Among them was the empress of Russia,



BEETHOVEN

who pleased Beethoven immensely. While Beethoven was a democrat in spirit, it is said that he enjoyed the society of the aristocracy when they met him as an equal, as he insisted he was. He said: "The intellectual realm is the most precious in my eyes, and far above all temporal and spiritual kingdoms."

Beethoven was a man of definite ideas and plans. After collecting his thematic material he made a definite plan for his greater work and kept that in mind every moment while working upon it. "Ich habe immer in Gemälde im meinen Gedanken wenn ich componieren bin." "I always have a picture in mind when I compose."

Beethoven's love for nature is historical. "No man on earth can love the country as I do." He walked for hours every day in all sorts of weather.

Beethoven's sense of humor was well known to all his intimates. One said: "All his friends recognized that in the art of laughter Bethoven was a virtuos» of the first rank. Indeed, he was often known to laugh uporariously when'there was apparently nothing to excite laughter. Some passing thought would amuse him and he would be overcome with mirth."

Beethoven was awkward and bungling, but this was doubtless due to the fact that his mind was so occupied with great thoughts that he did not guide his physical movements accurately. He frequently was in great distress over the fact that he could not seem to help spilling his inkwell over his piano keys.

Beethoven's lack of tidiness kept him in continual hot water with his servants. He would throw valuable manuscripts on the floor as wate paper, and lost much in this way. Once his cook wrapped up a lot of kitchen utenslis in the manuscript of the Mass in D. Fortunately it was recovered, as the composer had no other copy.

Beethoven was so very careless in his handwriting and in his proofreading that months often elapsed before clean copies of his works could be obtained for performance. His copyists were often driven half frantic by trying to decipher his almost impossible handwriting.

Beethoven did not give homage and did not expect it. Once he wrote to a copyist, who addressed him as "Gnädige Herr" ("Gracious Sir.") "You can come to-morrow morning, but go to the devil with your 'gracious sir.' God alone should be addressed as 'Gracious Carl.'

Beethoven was an early riser as well as a hard worker. He was up in the morning at halfpast five, and it is said that he jumped out of bed humming, whistling and singing while he beat time with his hands and feet.

Beethoven's deafness was due to a thickening of the membrane of the Eustachian tubes, which prevented the admission of the necessary amount of air to the ear. This was due, it is said, to a cold in the head in early life. He was known to aggravate the condition by frequently bathing his head in cold water while he was working.

Beethoven was a great admirer of Handel. He once said of him: "Handel is the greatest composer that ever lived. I would gladly lift my hat to his memory and kneel on his grave."

Beethoven's creed was most singular. It was of his own making, and he kept it before him continually. It read:

"I am that which is,

I am all that, that was, and that shall be. No mortal man hath lifted my veil,

He is alone by Himself, and to Him do all things owe their being."

Beethoven cared so little for applause that he never looked for it. He was so deaf that at a great concert given to present his Ninth Symphony in 1824, he did not hear the cheers and the hand clapping. Fraulein Unger realized this and turned the master around so that he might see the vociferous audience.

Beethoven was rarely satisfied with a work after it was finished. Indeed, he wrote four separate settings of Goethe's "Nur wer die Sehnsucht kennt" and did not know which was best.

Beethoven's sketch book for his opera Fidelio represents a huge work in itself. It is a thick oblong volume composed of 346 pages, sixteen staves to the page. He made eighteen distinct and different beginnings to one of the aria's before he got one that pleased him.

Beethoven clung tranciously to life. He hated the idea of dying with so much work to do under the sound have the sound had been as the sound had been as the sound had been as the sound in the sound had been as the sound



BEETHOVEN RUSHED AWAY SHOUTING "I WILL NOT PLAY FOR SUCH PIGS."

Music Study and School Work

By Frederick A. Williams

If AMERICA is ever to become a musical nation in the true sense of the word, it would seem that our young people should have a better opportunity to study music. As it is now, the pupils who attend school are so crowded with school work that many find it impossible to study music and keep up with their school studies. Those who do make the effort are obliged to tree the studies of the school work that the school studies. Those who do make the effort are obliged to tree that satisfactory progress is almost impossible. This is especially true of high school students. Many teachers find that when their pupils enter high school they are obliged either to give up music study entirely or at best make very little progress with the limited time they have for practice.

At the beginning of the present school term a new plan to have longer sessions for high school pupils was adopted in the city of Cleveland. Where formerly these schools were out at 1.30 p. M. they are now held until 3.30; the junior high until four p. M. One can readily see how little time there is left for these pupils

to go for their music lessons after school hours, or for practice. Then much time is required oun practice and the much time is required oun properties and the properties are required to the properties and the properties are required to the pupils studying either piano or violin are school pupils, it would seem as though the continual adding to the school curriculum would become a serious menace to music study, and musical progress in general. Conditions may be different in other cities; the writer sincretly hopes they are, both for the sake of the pupils creditly in the properties of the properties are properties. The only solution of the different properties are successful properties and successful properties and successful properties and successful properties and successful properties are successful properties.

It is agreed that the proper study of music should not be neglected. As a mental discipline and as a builder of character, it is equal to any study; and it is certainly very useful in giving pleasure and entertain-

"Successful Teachers, and Successful Teaching'

By Geo. T. Heckman

What makes some teachers more successful than others in producing satisfactory results with the average music student? Why is it that, after having received the required musical training qualifying as a teacher, many fail later to show evidence of ability

Even though given the best of musical equipment, many teachers fail to use or cultivate the natural gifts of nature, more or less developed in every normal being. Successful teachers must have, do have, and do continually cultivate very definite qualities, as intuition, patience, physical force, foresight, originality, ability to read human nature, and a host of other like qualities making for intellectual ability. The more successful the teacher, the more of these qualities he has at his command.

Consider the thousands of music students today; then think of the number of successful teachers in the field. Why do the majority of students study? What are their intentions? Their ultimate end? Do teachers consider carefully enough the responsibility and trust they have in charge The mistakes and disappointments that teachers can produce by their laxity, indifference and lack of using their mental faculties? One of the worst faults of music teaching is a gradual growing apathy towards the continual traits and attitudes of a certain class of music

In successful teaching the individuality of each and every student, such as the physical equipment, mental advancement, progressiveness, and ability to assimilate must be carefully weighed. Few teachers realize that students seek a musical education in perfect serious ness and with an interest to learn already aroused up to a certain point. The more successful the teacher, the longer that interest and learning is kept going besides continually inculcating in the student new ideas and ideals.

Not one in a thousand music students will ever rise to glorious heights. In fact they could not, even though they so desired. But do the majority expect The successful teacher produces a successful student by developing his capacity to its fullest extent, and developing it well.

Help in Little Rhythmical Problems

By Octavia S. Hall

"KITTY, I notice a dot after that eighth, which you seem to have ignored. Can you tell me what effect a dot following a note should have upon the note? "A dot after a note increases its value one half."

There was no doubt that Kitty knew the words of the definition, but did she have that definition in the form to be of benefit to her?

Then, Kitty, what is the value of a dotted half

"Its value is increased one half of itself. One half of a half is a quarter-

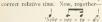
"Oh, why go to so much trouble!"

Did Kitty hear aright? What kind of a teacher was this, who objected to a pupil taking trouble?

"Let us say that a dot after a note adds the value of the note next smaller. Isn't that simpler? Therefore it is better, as it is equally true. A dotted half note means, add to the half note the value of a quarter

"Oh, and a dotted quarter means add an eighth-a dotted eighth means add a sixteenth-!" "Exactly, you have the idea at once. Now let us

return to the troublesome measure in your exercise You have a quarter note, a dotted eighth followed by sixteenth, then a half note fills up the measure, so-The second beat of that measure is what 'unequally divided,' and at first seems a little difficult to play. You have studied in your Geography about a town in New York called Schenectady, haven't Now let us say it very slowly-then say a syllable with each note of this measure, and you will have the



Practice saying this as you play the measure. You will have no more trouble with the 'unequally divided heat' if, occasionally, you borrow this word from your





FREDERICK WOODMAN ROOT 1846-1916

THE ETUDE notes with deep regret the death of Frederick Woodman Root. Mr. Root passed away on November eighth. There was no figure better known in Chicago's musical circles. The eldest son of that splendid American musical pioneer, Dr. George F. Root, the composer, he was a song-writer and the author of musical studies evolved from his experience of more than thirty years of voice-teaching. He was finely trained musically, being a pupil of B. C. Blodgett and Dr. William Mason. He was also the author of many essays on musical subjects, and of lectures on various phases of musical taste and performance, which he illustrated at the piano. These latter were well known in clubs throughout the country

A man of wide reading and broad culture, Mr. Root was prominent in other than musical circles. He was for one term President of the Chicago Literary Club, and was a charter member of the Cliff Dwellers. an organization of the chief professional men of the city, as well as being a member of The Little Room.

He was entirely unostentations and a tireless worker; and he was possessed of extraordinary personal charm, wit and kindliness: the mantle of his father's winning geniality having fallen upon him. His attractiveness had behind it the genuine desire to help, and a rare ability to discern the needs of others, and their best chance for success.

. The list of persons whom he assisted to get on the right track and whose latent ambition he fired is large. The departure of this modest, gifted, and generous man will be deeply felt amid the scenes of his labors, and his best monument is the stainless and loving memories he has left in the hearts of his friends and co-workers. Mr. Root was a cousin of the noted American composer, R. Huntington Woodman,

Facts for Busy Music Workers

RHVTHM seems to be natural to human beings only. No other animal naturally evolves the various noises it is capable of making into rhythms that it varies at

According to modern historical researches, music was first cultivated in Egypt. No vestige of primitive Egyptian music now exists. All our present-day information comes from pictorial and sculptoral representations of instruments and players and a few instruments exhumed in cities buried under the sand of cen-

The bag-pipe originated in ancient Assyria, and is one of the oldest types of instruments still in use.

All of the ancient nations boasted numerous instru-The Chinese alone had sixteen well defined ments.

Sail On!

By Wilbur Follett Unger

No more heroic figure than Columbus Iooms up in the history of the world. When his crew was in a panic of fear and on the verge of mutiny he gave the command, "Sail on!" He was sure that victory lay just a few leagues ahead of the bow of his tiny boat. How often in life we lose a certain advantage by not realizing how near we are to it! If, instead of losing heart and giving up when faced by obstacles, we could only persevere and stick it out a little longer, the goal would be soon won. When I started to study the organ, my greatest difficulty lay in mastering the pedals-as is usually the case with organ students. I found that I could not acquire the independence of hands and feet as easily as seemed possible from the playing of my teacher I did, however, practice loyally for six, yes eight, even ten lessons, at the end of which time, seeing no marked improvement, I exclaimed, almost to tally discouraged, "It cannot be done!" But I hung on, desperately, trying harder than ever, while suddenly, in fact at the very next lesson (I recall is was the eleventh), it came to me! Just as though it were at that sitting! But that, of course, was not true. That eleventh lesson had little to do with it Had I given up in despair at the tenth lesson my whole career would have been changed, and I would not be writing this now. I do not for a moment mean to infer that I mastered organ technic in eleven lessons, but by sticking to it, I had passe the "deadline" and reached the point of encourage

I have found in many other things through life that the only way to get things done is TO DO THEM! We often start out to do something, only to break off and turn to something far less im portant, and, depend upon it, the main object i seldom, if ever, reached after that. The President of the United States acquires his lofty position all in one day-that is to say, yesterday, he was not President, to-day he is. And yet, he is absolutely no better fitted for the office on his day of inauguration than on the day preceding it. It is years of preparation that lead up to the culminating point

In music, a pupil practices and practices and practices on a lesson with apparently little if any results, and hence becomes discouraged. The pupil says, "Look at me; here I've practiced this piece until I'm almost sick of it, and I can't play it an better to-day than when I started it. What good does practice do?" Frequently, I am obliged to encourage some of my own pupils who are in despair over some difficult piano passage, telling them these very illustrations, and so coaxing them on, leading them, as a man would lead a frightened horse along the edge of a dangerous mountain road until they attain the not impossible goal for which they

Accompanists Who Pound

By Emil Gerster

Accompanying is the art of making a musical back ground that will serve to bring out the beauties of the singer's art. Yet there are accompan'sts who seem to think that the piano is an anvil upon which the singer's reputation must be hammered out. A great deal de pends upon the size of the auditorum in which the singer appears. In a big auditorum the voice usually carries much further than the piano. On the stage of a theatre, if the piano is back of the proscenium art and the singer standing out on the apron of the stage often the piano accompaniment must be played forte to be heard. The sound seems to go up in the scene los while the singer standing in another room or the audi torium is plainly heard. The accompanist in the theatre should remember that when the piano is on the stage and the singer in front the instrument is in a larger building than the singer and the proscenium arch is merely a door between two large rooms. There may occasions when a loud accompaniment is desirable We have all heard of the young singer who complained "Your accompaniment is so loud that it drowns me The accompanist replied with a wink, "Yes, but my dear young lady, it is only for your good."

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Average Ability

"Some of my friends here are telling me I ought to advise all those of only average ability to give up plano study; that it is much better for such to rely upon sound-producing machines and player planos for their music, as they can never hope to equat the hilliant players. Do you think they are right in this?

Average ability is the salvation of the world. In most cases it has been average ability that has carried out the ideas of the brilliant, and brought them to an effective fulfillment. The idea that average ability should not be developed is a ridiculous one, and had it been put in practice the world would have been many centuries behind its present state of progress. Extraordinary ability may have been the guide, the beacon star pointing the way to progress along all lines, but average talent has taken it up with understanding and been a wonderful factor in all achievement. Music is no exception. People are too apt not to dis-

criminate between the two classes that study music the professional and the amateur. Music by no means finds its beginning and ending in the concert room. Rather is the concert room a sort of blossom that occasionally appears upon the great universal plant that should adorn every home. Music in the home is the one great function of the art. It is there that it should find its most enthusiastic culture and prove the uni versal blessing. There is more music latent in every human being than is commonly realized, and in the majority of cases it has never been brought out. With an enormous number of people, musical taste is only very rudimentary, with all of whom it could have been much more conspicuous if its development had been begun in early years. To anticipate your answer that people say this can

be better done by the self-playing instruments than by the mediocre performances of half trained players, it is only necessary to say that the sound reproducing machines and the self-players have their function t perform, and that it may be made an important influence. With those who are at all endowed with the artistic impulse, however, they soon become in a measure tiresome, and the longing one's self to "do" begins to arise. It is not a natural human impulse to always watch what others are doing. It is a natural impulse for one to say,-"If I tried I could do that as easily as the other man." Out of this universal spirit of emulation a large share of the activity of the world springs forth. The person who loves music is inspired by it to make music, to play or to sing. Those who rely only upon the self music making instruments have only a circumscribed horizon of enjoyment. They cannot get outside of the catalogue of the dealer. Neither can they have access to the most recent publications, The person who can play a little can keep pace with the trend of modern progress, and know the keen pleasure of keeping up with what is new in the world of music, at least to the extent of playing at a good dea that is of recent date so as to gain an intelligent idea of its nature. This constitutes one of the greatest pleasures music has to offer, and causes one to feel as if one almost had a prophetic foresight of what is to come. For commercial reasons the self-players have never been able to keep pace with this innate desire Music is not often cut in rolls until it has already proved successful.

This is all an open field for the player of average ability. I know of a number of such players who are musical leaders in their communities. Their average ability as players enables them to keep in touch with the musical world at large, and they do so much more effectively than some brilliant performers who confine themselves to a limited repertoire at the expense of their general knowledge. There is nothing needed more in any community than many players of average ability -the more the better. Their influence in stirring up an interest among their friends is incalculable. Music in the home is sadly needed, as one of the features of family life, and where there is such there is sure to be mutual affection and unusual refinement. There are no pleasanter homes than those in which the entire family gather around the piano for an occasional song, and growing up thus with a love of art, their influence players of average ability who take the greatest interest in this sort of home enjoyment, not those who acquire virtuoso skill. The latter are a little inclined to hold themselves aloof from the humble pleasures of music.

The entire country is on the eve of an awakening along this line, that of arousing a taste for music among the young, and beginning before taste has begun to be fixed. To endeavor to develop taste in the community after it has reached mature years is to wait too long. Habits of thought and taste have then become fixed. It should begin right where the majority of music pupils are; among the children. A respect for average ability should be fostered with it. Teachers should re-adjust their ideas and methods to a certain extent for such players. They should be taught to make their music more practical. For this there should be more attention given to cultivating the ability to grasp phrases of music quickly, which results in skilful sight reading. One should be able to play as one reads a newspaper. This is what average ability should take the greatest pains to learn, and the teacher should help in it. The more interest you can arouse along this line, and the more you can make people realize the pleasures that are open to players of average ability, the more your work will increase and the more music will be loved in your community. Do not allow people to discourage average ability.

The Staff

"Can you suggest any way of impressing upon a young pupil what the letters on the five lines and four spaces are? Also the position of the letters or notes on the piano kcyhoard?"—F. E.

Either draw a staff yourself, or purchase some blank music paper. Then set tasks for the pupil to write on the paper. There are many words that can be spelled out of the seven letters of the musical alphabet, and these words may be given to the pupil to write. For example the four spaces in the treble spell face. Such words as bag, fed, cab, fade, and a long list of others that you can figure out, may be placed beneath the staff, both treble and bass. The pupil should write the notes representing these words in their proper places. Write them in pencil lightly, rubbing them out later; after which the pupil should spell and name the words that have been written in notes, until able to do so quickly. Write notes for each word in two or three ways, scattering the notes about the staff. For example:-

& Jeney Ending to FADE FADE FADE FADE

Later take music and let the pupil name the notes, an étude with many passage notes being excellent, first scales and then arpeggios. This will force the puoil to jump about the staff.

The notes that have been written representing the words may be located on the keyboard, speaking them aloud, without any reference to finger action. Let the pupil give herself up for a couple of weeks to learning the notes in this manner, and she will soon perfect her powers of recognizing them. In first writing exercises, the words should be kept in small compass, scattering them as skill is acquired. When a pupil shows backwardness in any particular line, it is always a good plan to let him or her concentrate the attention

Etude Betterment Contest

The Etude Betterment Contest closed upon Oct. 31 but some time must elapse before the name of the winner can be announced as the number and character of the replies demand time for their consideration.

in later life will always be for its good. It is the upon overcoming the fault until a noticeable improvement is manifested. You can make a game of the foregoing writing exercise, by having the pupil see how many ways the word can be spelled in notes. Books that will be of great value to you in this connection are the Note Speller, by Sutor; The A. B. C. of Music, by Mrs. H. B. Hudson.

Stiffened Ligaments

Suifened Ligaments

"Is there such a thing as stiffened ligaments
in an adult person's hand? Is there any way of
overcoming this trouble? I have a pupil who can
not play anything at a tempo that is presentable."

-A. E. F.

There certainly is, and a very troublesome, and often nsurmountable obstacle it is. When Nature has declined to provide the necessary amount of suppleness or the proper amount of lubricating fluid in the system, it is often difficult to do for her what she has left undone. If the ligaments are stiff, the case is more serious than it is when only the muscles are concerned. Massaging the hand and fingers thoroughly with wintergreen oil will often be of much assistance in muscular stiffness, and oftentimes apparently serious conditions may be largely overcome. Are you sure that the ligaments are badly affected? It may be more muscular than you think. Furthermore, the trouble in such cases is often in the brain, and the nervous system is largely responsible. In some cases the connection between the nerve centers of the brain and the muscles at the end of the line is so slow that the idea in the brain is not issued in the shape of a command to the finger muscles until too late to be of much use.

Select some simple running exercise for your pupil, and practice slowly until it can be played with flexible fingers and hands. Increase the speed gradually setting the metronome up notch by notch. The same velocity should be preserved for several days before adding more speed. Two and three months is not too long to keep at this one exercise in order to accomplish what you want. Massage the hand daily in the manner mentioned with an ointment of wintergreen oil and cold cream. A considerable velocity gained in this exercise will react upon all the pupil's work, and make another similar, but more difficult passage, develop all the more readily. The following will be a good exercise for the first :-



Not Musical

"I have a little girl of twelve who after three years and the little girl of twelve who after three years and the little girl of twelve who after three years alily. Sice has no sense of rhythm, and I have been unable to teach her how to practice. She has no music in her, and as welly discountered, and year to be the little girls and the little girls and the little girls are she keep trying. It seems best to me to teach little pleves and let the technic follow. Am I little girls are shown in the composition of the little girls are shown in the composition of the little girls are shown in the composition of the little girls and the little girls are shown in the composition of the little girls and the little girls are shown in the little girls and the little girls are shown in the little girls and the little girls are shown in the little girls and the little girls are shown in the little girls and the little girls are shown in the little girls and the little girls are shown in the little girls are shown in the little girls and the little girls are shown in the little girls and the little girls are shown in the little girls are show

This certainly sounds like a discouraging case. No sense of rhythm, and you cannot teach her how to practice after three years. This latter is not so unusual, lowever, for the majority of students will not practice correctly, whether they understand how or not. If she herself wants lessons, there ought to be some way of getting at her intelligence and drawing it out. Her sense of rhythm you can help by playing duets with her constantly, in addition to the regular exercises you may devise. A book like Spaulding's You and I will be just the thing, and there are many others that the publisher will send you for examination. You would better keep her playing first-grade pieces until she can play them smoothly. It will only be injurious to push her on to what she cannot play without stiffening up her muscle. Interesting little pieces are Sunset Glow, Kern: Day Dreams, Engelmann; With the Caravan, Ferber; At Eventide, Nurnberg; Evening Twilight, Reinecke; Morning Song, and Murmuring Brook, Gurlitt; Dolly's

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Ar the end of the fiscal year, which comes sometimes in the spring and sometimes in the fall, the business man "takes stock" to find out where he stands, how much he has lost or gained in comparison with the previous year, in order to determine what his prospects are for the coming year.

Certainly, the artistic and commercial values of the musician's "stock" should be appraised as carefully as those of any other business.

Let us consider some of the potentialities of the profession of the teacher of music. These may be classified under two heads;

First-Thorough knowledge of your particular subject in all its phases.

Second-The power to use this knowledge, to make it carry, as actors say. This latter point implies the teaching ability which enables one to apply it under varying conditions and to all sorts of different personalities.

The business man has one column for losses and one for gains. He knows why one list is longer than the other, or, if he does not, he finds out. That is, if he is a successful business man.

If you are a teacher, perchance you may have lost a pupil or two. Possibly they were not satisfactory pupils and so not much of a loss. But just where did the fault lie? Had the pupil outgrown you? stronger background of more musical knowledge thoroughly tested will remedy such a situation. Did he lack interest? Was there sufficient cooperation between you and his parents and enough stimulation or ingenuity or resourcefulness on your part? "Necessity is the mother of invention.

If you can put your finger upon any weak spot in your business methods and find the remedy, you have turned that particular reason for loss into an element of gain.

Have You Progressed?

How much progress did you expect of your pupils last year? Did each pupil fulfill your expectations? Was your selection of music invariably chosen most carefully? Were your methods of teaching it calculated to win the best results in the shortest time?

I knew a young teacher who, although she was able to perform difficult music, yet always thoroughly "went a piece of music which she was giving to a pupil for the first time.

She endeavored to consider it from the pupil's as well as from the teacher's standpoint and tried to anticipate his probable response by planning her methods of presentation to meet his technical and mental equip ment. In this way she acquired valuable teaching

Sometimes she evolved special little technical exercises for practice, from the more difficult parts, which greatly facilitated progress in learning the piece. Sometimes, she wrote in extra fingerings instead of taking time to experiment at the lesson. She planned where she would point out various harmonic constructons, thus illuminating otherwise seemingly abstruse passages to the pupil who had no inklings of harmony.

For example, she might show from what scale a run was derived or from what chord an arneggio was taken or how a series of chords might be different positions of the same chord. How one phrase might be the counterpoint of another in a succeeding passage, where modulations occurred in the piece, how the marks of dynamics and expression were a natural outgrowth of the prevailing idea or "story," real or imaginary, which the music was meant to convey. All of which were valuable aids in reading and memorizing and of indispensable value both in the pupil's interpretation of and subsequent intelligent rendering of the piece.

Of course, such careful preparation contributed greatly to the teacher's ability and correspondingly to he increased interest and progress of her pupil's.

In this "taking stock" of pedagogical potentialities another element is worth consideration-that of the personal attitude of the teacher, the importance of which is often not sufficiently realized. What is your

THE truest wisdom is a resolute determination .--

Hands Together

By L. J. Sugden

THE trouble is that they are not together. One of the hardest problems the teacher has to contend with is the pupil whose left hand anticipates the right hand by a beat. The only remedies are persistence, patience, and an appeal to the pupil's sense of hearing. Many teachers are guilty of the habit, and do not know it. It is probably due to the fact that we read from the bass up. That is, we unconsciously read the lower notes Psychologists have tried to find a basis for determining this, but the laboratory experiments have not been altogether successful. Mozart was credited with an interesting witticism: The Prior of a cloister once asked him what he thought of the new organist. Mozart thought a moment and said, "He plays in true biblical style." "What do you mean by that?" asked the Prior. "Why," answered Mozart with a smile, "his left hand knows not what his right hand does."

Time Saving Devices at the Beginning of the Year

By Edith L. Winn

- 1, See that you are at your studio at regular inter-
- vals so that callers can find you.

 11. Advertise, if you make a change of location; and don't change unless you really must do so.
- 111. Don't live beyond your income at the start. It takes too much out of your nervous force.
- takes too much our of your nervous force.

 IV. Have cerything ready so that you may rest a few days before school opens.

 V. Have your instruments in order. The best will
- stimulate the best, V1. Call on prospective pupils' parents, but not dur-ing studio hours.
- VII. Keep to a schedule,
- VIII. Have on sale music ready for the new season.
 IX. Keep good faith with pupils and parents. Do
 not discuss other teachers. Be kind and gener-
 - X. Try to practice every day. The teacher who never
 - plays is at a disadvantage.

 XI. Learn to rest when necessary. Five to six hours at most are enough for a teaching day. Even
- strong men do not teach well after that.

 XII. While waiting for pupils, go to music stores and catalog your teaching pieces. Make new lists.
- catalog your teaching pieces. Make new issis.

 XIII. Spend some time in being seen "around town,"
 as if you really meant business and had some
 zeal. You know the young doctor spent the first three months of his time riding at break-neck speed out into the country every day, although he did not have a case, By and by
- people began to believe in him XIV. Keep cheerful and do your work easily and natur-
- XV. Good health is a better asset than a large class obtained by using up more than one's actual store of energy.

Fay Foster



FAY FOSTER, whose composition entitled Etude de Concert won the first prize in the recent ETUDE contest, is one of the most brilliant of the younger American composers. A few years ago she surprised Germany by winning the First Prize for musical composition in a contest conducted by one of the foremost Berlin publications. It was expected that the prize would go to certain well-known European musicians who were known to have com-

peted. That a young American girl should come out foremost in such a contest naturally brought her a great deal of attention,

'Miss Foster's training was most exhaustive. She was pupil in pianoforte playing of the great Albert Reisenauer, whom Franz Liszt always referred to as one of the most brilliant of his pupils.

Miss Foster is now in America touring and teaching. The American musical public may expect much of her as a composer.

Thoughts from Famous Educators

EDUCATION, beyond all other devices of human origin the great equalizer of the conditions of men-th balance wheel of the social machinery.-Horace MANN

The future of democracy is bound up with the future of education. Where the public school term in the United States is longest, there the average productive capacity of the citizen is greatest .- NICHOLAS MURRAY

In our industrial, social, civic and religious democracy everything waits on education. No real progress and no lasting improvement in any line of life is possible except through the better education of the people-PHILANDER P. CLAXTON.

Whatever gives to the mind a targer view increases individuality; whatever gives to the youth the power of self-control and of inhibiting his impulses and whims for the sake of combination with his fellows increases his higher order of individuality and makes him a more worthy citizen, and in doing these things the common school system is performing its greatest work.-Will-LIAM T. HARRIS.

Education for efficiency means the development of each citizen, first as an individual, and second as a member of society. It means bodies kept fit for service by appropriate exercise. It means that each student shall be taught to use his hands deftly, to observe accurately, to reason justly, to express himself clearly. It means that he shall learn "to live cleanly, happily, and helpfully, with those around him."-WILLIAM M. MAX-

The place which music now holds in school programs is far too small. By many teachers and educational administrators music and drawing are still regarded as fads or trivial accomplishments not worthy to rank as substantial educational material; whereas, they are important features in the outfit of every human being who means to be cultivated, efficient and rationally happy.—Charles W. Eliot.

Is My Pedaling Correct?

By Ernst Eberhard

STUDENTS of piano often conclude that their pedaling is good from a lack of realization of how bad it really is. In the majority of cases, this is due to an automatic pressure of the foot which has become automatic through long and thoughtless use. There is a little test which students with bad pedaling habits can make use of that will enable them to discover whether or not the right foot in fulfilling its proper function.

The first thing to do is to make the right foo thoroughly conscious of what it is doing: secondly, to make sure that the pedal is allowed to raise as far as possible. Cross the left leg over the right: the unaccustomed pressure makes the right foot acutely conscious of what it is doing. The muscles of the right leg will now take care that the pedal comes up as it should, making a clear, distinct separation of the non-harmonious tones. The resulting difference from the accustomed manner of pedaling may be so great that the tones will seem unpleasantly clear to the car which is used to a slovenly blur. Perhaps the pedal was not lifted in just the right place, perhaps it was depressed too soon: all the mistakes of careless pedal ing tend to force themselves on one's consciousness It is remarkable how the extra tension of the leg sharpens all the faculties and puts them on the qui Try this little test next time you play a piece and see if your right foot is not interfering with clarity in your playing.

Facts About Russian Masters

Many of the famous Russian composers were educated for entirely different walks in life. Here are a

CESAR CUI, Military, became a Major General in the Russian service.

Moussongsky, Military, became an officer in the Russian BORODIN, Chemistry, became an educator.

RIMSKY-KORSAKOFF, Naval, became music inspector in the Russian Navy. TCHAIKOVSKI, Law, entered Government civil service. Tchaikovski had Jewish blood in his veins.

ALL music is an idealization of the natural language of passion .- HERBERT SPENCER,

JANUARY 1917

NOCTURNE

in recent issues of THE ETUDE and have found favor. The Nocturns in B flat is a more ambitious work. The themes are all beautiful and expressive and the form of accompaniment used is tasteful and in-

Several shorter compositions by Mr. David Dick Slater have appeared | genious. Particular attention is called to the return of the first theme, enriched and enlarged, beginning at (a) and a similar return later on of the third theme in E flat, this time using an accompaniment in arpeggio. Grade 4 DAVID DICK SLATER

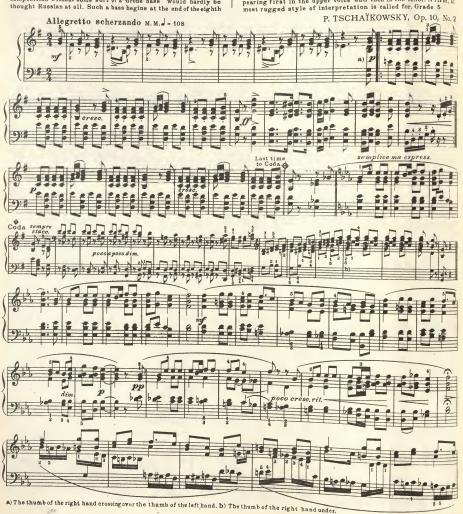


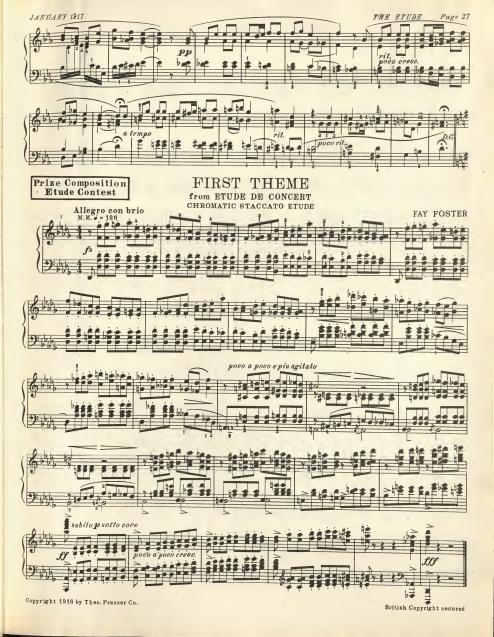
HUMORESQUE

One of the most characteristic of the shorter pieces of the great Russian master. It is easy to perceive why this is called *Rumorsesque*. Note first of all the choppy melody divided between the two hands. When properly played the melody must be made to

stand out, thus etc. A Russian composition without some sort of a "drone base" would hardly be thought Russian at all. Such a base begins at the code of the stable

measure and continues on. The actual "drone" or "organ point" is furnished by the reiterated D in the bass and the effect is heightened and rendered quainty characteristic by the recurring changing note E, always appearing on the accent. This E is brought out strongly by the thumb of the left hand. The middle section in E flat is of pastoral character. This section also introduces a "drone bass" in the Coda the "drone bass" is inverted, appearing first in the upper voice and then in the tenor. A firm, almost rugged style of interpretation is called for Grade 5



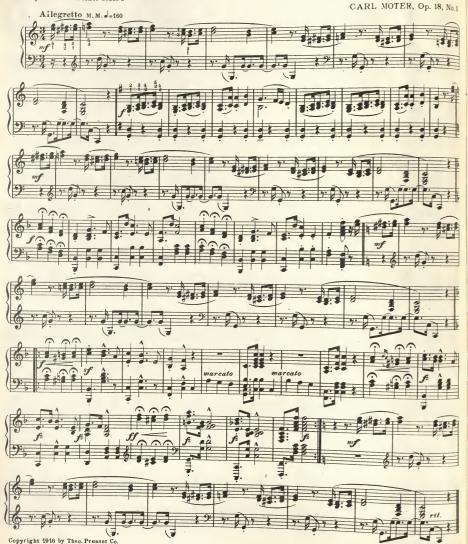


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ECHOES FROM THE ALPS

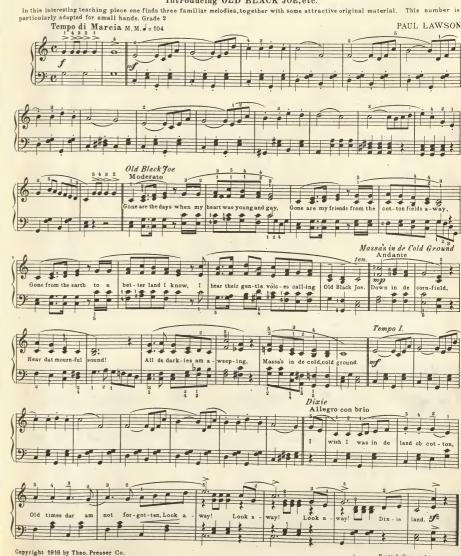
Characteristic both in melody and rhythm. The yoding effect so inseparably connected with the music of the Alps is introduced very cleverly but not overdone, Grade 3



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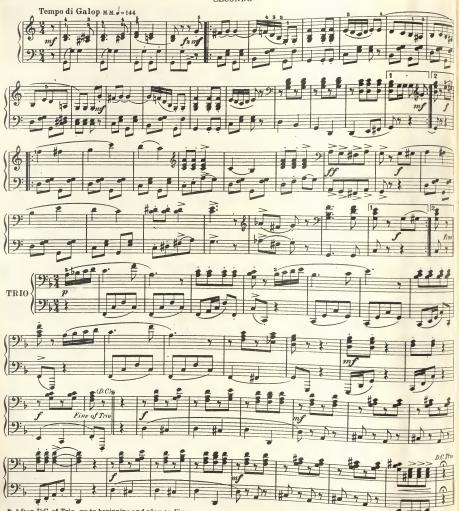
THE ETUDE Page 31

FLIGHT OF THE CORSAIRS

GALOP

FR.T. LIFTL,Opse This is an original four hand number, not an arrangement. It will be seen that the two parts are of about equal importance and of equal integral. This composition must be played in the style of a Concert Galop, with fire and vigor, and with all the themes standing out strongly. Grade 4.

SECONDO



* After D.C. of Trio, go to beginning and play to Fine. Copyright 1916 by Theo. Presser Co.

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FLIGHT OF THE CORSAIRS GALOP FR.T. LIFTL, Op. 98 PRIMO Tempo di Galop M.M. = 144 Fine TRIO





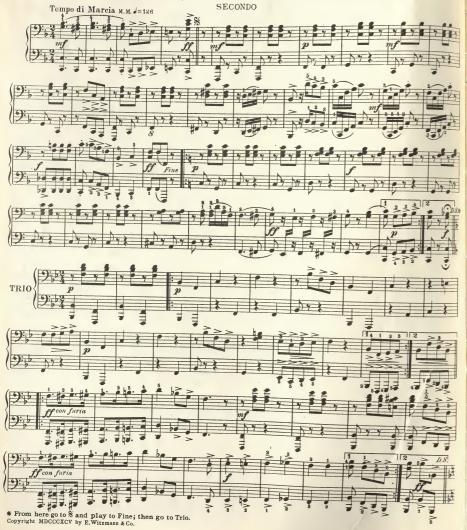
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CAMP OF GLORY

GRAND MARCH

EDUARD HOLST

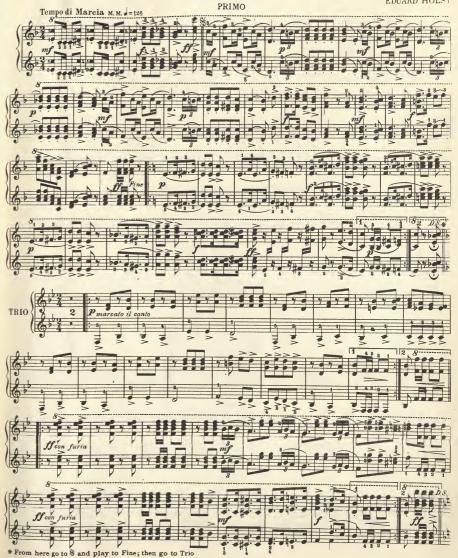
The compositions of Eduard Holst are all noted for their brilliance and melodic interest. The four hand version is the original form of Gapy, but this number has also been arranged by the composer for two hands, six hands, and eight hands. It is a stirring Military March. Grace.



CAMP OF GLORY

EDUARD HOLST

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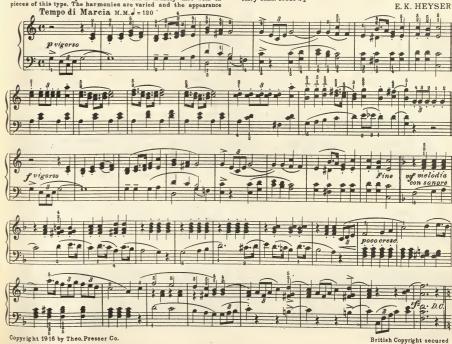


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RODOLPHE J. VANASSE

PETITE CAPRICE An entertaining caprice, somewhat in the style of a waltz movement, but with frequent changes of pace. Mr. Vanasse is a promising young composer, new to our ETUDE readers. Grade 3. Allegretto giocoso M.M. J=144















IN THE PALACE

POLONAISE

C. T. BRUNNER

An easy polonuise movement, correct in form and in rhythm. Note the effect of the first theme closing on the third beat of the measure, and the second theme closing on the second beat. Grade $2\frac{1}{2}$



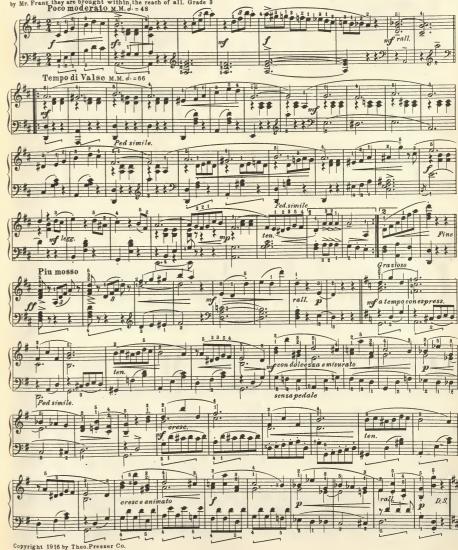
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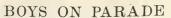
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MESSAGE OF LOVE

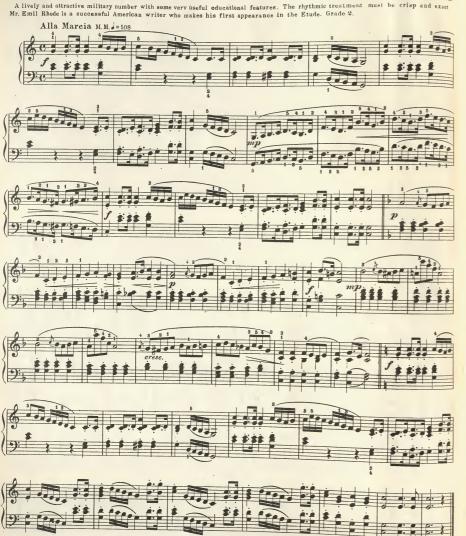
M. MOZKOWSKI







EMIL RHODE



Page 42 THE ETUDE

OCEAN SPRAY

JANUARY 1917

A"running" waltz movement, affording good finger practice. Play it at a rapid pace and with automatic precision. Grade III.



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To my friend Charles A. Sheldon, Esq.

GRAND CHOEUR DIALOGUE

A brilliant postlude or recital piece suitable for festival use. A Grand Choeur (grand chorus) is intended to display the full power of the organ and the resources of the separate manuals. The pedal obligato in the Finals is not difficult, but chiefly heel and toe work.

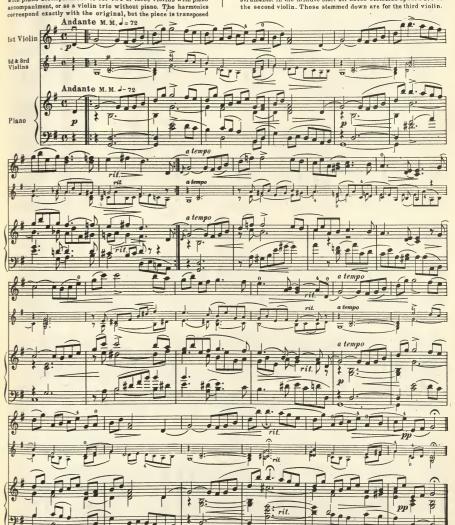


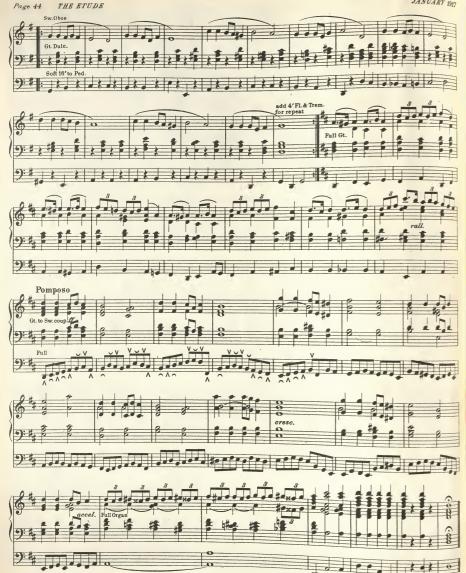
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A very useful arrangement which may be used as a violin solo with piano accompaniment or for two or three violins with piano

R.SCHUMANN
Arr. by M. Greenwald
from F to G, this latter key being better adaped for stringed instruments. In the middle staff all notes stemmed upward are for the second violin. Those stemmed down are for the third violin.





MALEANA A Love Song from the Hawaiian*

THURLOW LIEURANCE

A very timely number, in view of the present popularity of Hawaiian music. Mr. Lieurance has caught exactly the proper spirit and the che acteristic musical coloring.



*NOTE-Pronounce the name Maleana like-Ma-la-ah-na. Kapiolani like-Ka-pe-o-la-ne. Alohaoe like-Al-ō-hā-ō-ē. Lei like-La-b NOTE-Alohaoe is the Hawaiian word for "Farewell Forever." Copyright 1915 by Theo. Presser Co.



Alfred H. Hvatt G.MARSCHAL LŒPKE Avery artistic song, rising to a fine climax, demanding fervor and tenseness of expression.



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YOU SING TO THE WORLD OF A SUMMER TIME ROSE M. EVERSOLE-MC CON

Elizabeth K.Reynolds Avery pretty sentiment, in an effective modern musical setting. This would make a fine encore song.



When Homer Nods

By E. H. Pierce

the sonatas of Haydn and Mozart as their day these forms were all new and teaching material, in some cases, in a unbackneved. Exercises and etudes were carefully designed progressive order. In devised by later composers, to develop my own student days at the Leipsic Con- ability to play the sonatas. It is very my own student days at the soliday piano far from the truth to imagine that the teachers ran chiefly to Mozart, the other to Haydn. With the growing interest in more modern schools of composition, and or were designed in any way as exercises. the emphasis placed on acquiring the necessary technic rather through a limited student, who pursues a graded course of number of well chosen technical exercises than by going through a huge amount of graded "material," such a course is begrauce macria, seed to the course of date, carr's day was a very different instru-coming more and more out of date, carr's day was a very different instru-nent from ours. In most respects, it was such an important place in musical history that to ignore them entirely is cer- my privilege to play on several well-pretainly to go too far to the other extreme, served or carefully restored old instru and to make one's musical development ments, including one which actually once and to make ours mussed development ments, including one which actually once sadly one-sided. Certainly every player belonged to Mozart himself—(now in should be familiar with at least two or three of Haydn's and two or three of observe that their sweet light tinkling tone Morart's sonatas, but these should be is specially pleasing for the rapid runs chosen from among the best of their and ornaments of Mozart's piano style. works, not from among those which in Our own pianos have a richer, yet after sporting parlance we might call the "also all, a duffer tone, and the action is deeper

JANUARY 1917

Let us "tell the truth and shame the Fourth: The Minuet, an old dance-Homer nods."

these classic works.

should put ourselves, in thought, in the silence.

Many teachers still make great use of time of the composers, and know that in sonatas were made up of exercise figures. This is a false impression that the young sonatas such as we alluded to in the first of this article, is apt to receive.

Third: The piano of Haydn and Mo and harder than in the early instruments.

devil"-any very voluminous writer, in form which finds such frequent use in either music or literature, will occasionally the works we are discussing, without have his sleepy hours in which he brings doubt impressed the hearers of that day forth something dull and trivial, and in a way we fail to realize. It was the torni soniching uni arc trivia, and in a way we rail to reaize. It was the Haydn and Mozart, geniuses though they popular dance of the day, and its rhythm were, form no exception. The ancients had connotations of gayety and gallantry, used to say, of some of the less inspired. To us it is merely a classical convention parts of the Iliad and Odyssey,-"Good and to tell the truth, sometimes a bit tiresome. Beethoven possibly felt that, There are certain other facts, not as too, when he began to write Scherzos in-widely known as they might be, which stead of Minuets. It merely goes to would aid the student to a right apprecia- show how the fashion of the day vanishes. tion of both the good and the bad in generation after generation. That which Haydn and Mozart wrote, merely to suit First: The very trivial finales which the taste of their own day, have become, we sometimes find, made up of a sort of or is becoming almost obsolete; that in quadrille tunes, and divided into short which they followed the guidance of their repeated sections, were a concession to own genius, and brought forth the best the taste of the day, now long since out-grown. Some of Haydr's sonatas, in beautiful. It was my intention, at first, that day, in their elaborate first move-to give a list of what I considered the ments and adagios, sounded as deep and most worthy of study among the sonatas complex as Brahm's sonatas do to us. of these old masters, but on second Good old Papa Haydn would close with a thought that would seem to be too much light finale in the then popular style, to a putting forward of my own personality, leave his audience good natured. The Any good musician, if he does not allow same is true, to some extent, of Mozart. himself to be blinded by a false and super-Second: There are certain conven- stitious reverence for great names, can tional figures, especially the so-called "Al- tell in which numbers a composer is at berti bass," which now strike us as being his best, and which, on the other hand, somewhat bare and exercise-like. We had better be passed by in charitable

Hoping Against Hope

By Ethel P. Ware

of course play a large part in the success of the music student yet the educated will can work wonders. The cultured man is one who has fertilized and tilled his mind as the farmer tills the soil. He can make himself productive or unproductive just as he understands his soil

and as he industriously works upon it. There are, however, certain students of music who are so constituted by nature that it seems hopeless for them to sucmay develop and enjoy if sufficient time s given to it. This, however, is quite different from aspiring to be a great vir-tuoso or a great singer. The heights are kept for a few solitary talents who are

ONE of the blessed things about man often very lonely when they have climbed is that he is capable of being developed to the top. On the way up there are through his own will. Native gifts do thousands fallen by the wayside.

It is very necessary therefore that we should all consider our possibilities very seriously. Do not be deceived. Find out what you really are. Determine whether you have the gifts that will enable you to do what you propose to do. Most of the disappointments in life come from failing to identify our gifts in good season. It is human to want to be some thing that one is not. The hen is a most useful bird and its usefulness would not ceed. Fortunately they are very few.

Music is an art which almost anyone

be nearly so great if it were the peacock with his gorgeous plumage. There is an with his gorgeous plumage. There is at old English proverb which we all should know full well.

The Ass who goes a-traveling Will not come back a horse,



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Mr. Nicholas Douty

Mr. Nicholas Douty, who edits

THE ETUDE Voice Department for this month, is one of the most distinguished American musicians.

aistinguinea American missicons. He is an excellent organist and planist as well as the composer of thirty or forty published part songs and songs. It is, however, as a tenor and teacher of singing that Mr. Douty is best known. He was born in Philadelphia, and is sought that Mr. Douty is best known.

He was born in Philadelphia, and is a publi of Osgood, Dexter, Castle, Randegger (London) and Spriglia (Paris). He has appeared as soloist with almost every great Choral Society in the East and in the West, and has

been the tenor soloist in every festival of the famous Bach Choir of Bethlehem,—Editor of The Etude.

Whole libraries are filled with books

in discourses upon enunciation. Inter-

pretation is written about in terms of

Psychology-the control of the voice

the dark as to what the author means,

by the theorists to cure all vocal ills. Last

of all, we have the printed wail of the

tongue and throat.

ciation will be bad.

ity to interest his audience and enough

them well in hand. If he fail markedly

in any of these things (or in one or two

others which I have not mentioned) the

expedient of staying away from his con-

certs. The managers will not give him

anything to do, and he will be literally

starved into another profession. He will

Department for Singers Editor for January, Mr. NICHOLAS DOUTY

Where is the Seat of Vocal Resonance?

paratively little mention in the singing the resonance of the bones of the face. And yet a resonant tone is a sine and vaster.

singer must have a resonant voice.

with sound or ring." Every instrument is made up of two parts-first, the sound producing part; second, the resonating medium. For example, the drum consists not only of a tightly stretched skin. The resonance chamber beneath made, in the kettle-drum, of metal, and in the ALL books upon singing contain endless snare drum of wood, is a resonance discussions upon breaks, registers, head chamber which greatly increases and imvoice, mixed voice, chest voice, high proves the tone. The violin, the king of instruments, is but a curiously shaped larynx, low larynx, stiffness of the jaw, wooden box over which catgut strings (one wound with metal) are stretche and are set into vibration by rubbing with on breathing, reams of paper are used up a horse-hair bow. The strings themselves produce little tone. It is the co-vibration (resonance) of the wood and varnish such obscurity that we are left quite in and the air contained in the fiddle, which give the instrument its characteristic beauty and richness of tone and its by the will-is the latest panacea invoked carrying power.

Forms of Resonance

conductor that the singers cannot sing In the trumpet, the air is put into vibrain time and tune—in a word, that they tion by the action of the lungs and the lips. The resonance of the metal tube The truth of the matter is that the gives the resulting tone its tremendous singer who makes a public success must power, and peculiar penetrating timbre have a practical working knowledge of It is not so much the microscopic indenall these things, and more. He must contations upon the rubber plate of the rectrol his registers sufficiently well so that ord which makes the phonograph an inthere will not be a marked break between strument of happiness or of torture them. He must evolve for himself a sys-They are, indeed, the "personal record" tem of breathing which will enable him of the voice of a man or the sound of an to produce and control his tones, and to orchestra. Without the resonance of the make dynamic changes which the music cabinet of wood, and the horn of metal demands. Whether his larvnx he high or low makes little difference to his audience, but after many experiments (if he thinks of the matter at all) he will find out for that the megaphone not only concentrates himself the position of the greatest ease the voice, but helps to give it carrying and comfort. Nor can he hope to sing power and volume. Is there not, then, very long with a stiff jaw and tongue and some resonance apparatus connected with throat. He will soon tire, and his enunthe human singing voice? Is Nature such a bungler that she must learn from He must have enough interpretive abilthe mechanician and the physicist?

I am not speaking at this time of those psychic control to hold both himself and marvellously delicate and dexterous action of the muscles, of the tongue, lips, jaws and soft palate, which produce those modifications of tone called words. I am great American public will cure him of speaking of the tone itself, uttered upon his ambition to be a singer by the simple a pure open vowel sound.

The Human Voice

Of resonance, however, there is com- Highmore and the frontal sinuses) and by singer's parlance it is "too far back" This eternal principle is so old that it

qua non nowadays, when orchestras are always seems new with each new generagrowing larger, and auditoriums vaster tion. The old Italians insisted upon it strongly, although they used other words First of all the singer must be heard to express it. It is practiced by every before one can judge whether one likes ragman, every huckster, every itinerant him or not. It may be a fault of the preacher, every railroad train-announcer, present age, which the future will remevery public speaker, every newsboy, inedy; but at the moment every public deed every man who uses his voice forcibly and continuously. These men learn Resonance, according to Webster's dic- to use their resonances, or they get tionary is "the state of being able to hoarse, lose their voices and must seek sound loudly; to reverberate; to be filled other occupations.



Mr. NICHOLAS DOUTS

Giuseppe Sbriglia, an Italian who spent his later years in Paris, was perhaps the most famous exponent of this principle, although it is very clearly shown in the work of almost every one of the great modern teachers, notably Marchesi, Stockhausen, Lili Lehmann and Randegger. Sbriglia was neither a fine musician nor a remarkable scholar. He had, howor of papier-maché, the sound of the ever, a marvelous feeling for tone, and record would be almost inaudible. Sea an uncanny instinct which led him uncaptains and baseball announcers know erringly to the obstructions which prevented its proper emission. The singing world owes him many a debt, but perhaps his insistence upon the triple resonance of the chest, mouth and nose (head) cavities is his greatest legacy to posterity It is not meant by this statement (nor did he teach it) that the amount of co-vibration remains constant in each of the three resonators with every note of the scale Naturally the proportion changes with every note. There is more head (nose) resonance on the high tones, more chest resonance on the lower ones.

Each singer must find out hy long and patient practice, by fasting and prayer. by constantly listening to his tone, just The human voice is produced by the what proportion sounds best and is easiest action of the breath upon the vocal to produce on each note of the scale. starved into another profession. He was action of the means upon the vocal beginning the scale. A then become a lawyer, a clerk, a plumber, bands. Its tone is greatly reinforced high tone sung with only the head (masal) then become a lawyer, a clerk, a plumber, bands. Its tone is greatly reintorced an insurance agent, a tramp, a clergman (even as the phonographic record is resonance sounds too white. It needs a psychologic rather than physiologic little more chest resonance to give it. an insurance agent, a tramp, a dergyman (even as the pasting-appear of a writer of articles on the voice, as inforced) by the co-vibration of the air little more chest resonance to give it or a writer of articles on the voice, as inforced) by the co-variantom of the angle of the cavities of the chest, mouth and body. A low tone with only the chest way always is the easy way.

nose (perhaps even in the antrum of resonance sounds thick and ugly; in needs mouth and head (nasal) w nances to give it bite and brilliance

Voices Need Upper Resonance

Most voices need the upper resona most. Jean de Reszke, a supremely gr artist, wrote "La grande question chant devient une question de nez"great question of the voice become question of the nose." Pol Plancon of the greatest vocalists that ever liv used to spend hours in soft practice to the resonance of the cavities of the and head. To sing "Dans la masone" a great thing; no singer can be m without it. And yet to sacrifice the chr resonance for it is to fail to use the me plete vocal mechanism.

A celebrated throat doctor once toldit writer of this article that the quality a man's voice was determined by shape of the bones and cavities of It is also true that the quality and range of his voice are determined by size at condition of his larynx and size a strength of his thorax.

It is all the man that sings He mi indeed to be the "Mens sana" in coron sano." This article deals only with often neglected subject of resonance T charming differences of timbre which notice in the voices of the many sings before the public are as characterists their faces or their figures.

McCormack's silvery, lyric voice. ruso's darker colored, tragic tenor, Ar to's rich and Ruffo's brilliant barito Gluck's warm timbre, Hinkle's voice, ored like moonlight, Emmy Destino's Geraldine Farrar's tones-the one in sioned yet clear, the other sweet honey-each voice owes its character charm and quality to the peculiar sha and individual use of the resonators, pu nature and part art.

Some Excellent Principles of Voice Production

DR. THOMAS FILLERROWN, in his v excellent little book, "Resonance in Soing and Speaking," lays down the follow

The singing and speaking tones 2 identical, produced by the same organ the same way, and developed by the sar

11. Breathing is, for the singer, the amplification of the correct of

III. Head tones, chest tones, ch tones, open tones, as confined to spec parts of the range of the voice, are tracting distinctions, arising from fa

IV. Resonance determines the qualand carrying power of every tone, and therefore the most important element the study and the training of the voice V. The obstacles to good singing

VI. In the nature of things, the re-

How to Study a Song

favorite pieces, with copious explanations will be easier to him. showing how each difficult passage should be practiced.

place it is more difficult to do, and in works with a visible instrument, and can indicate readily just what he wants done, vocalist plays is hidden in his throat.

I shall endeavor to suggest a method prano, and "Comfort Ye" and "Every cal difficulties only, while the second is extremely difficult from both the standpoints of interpretation and technic.

must be sung with a clear, light tone production, with the attention concentrated upon economizing the outflow of the breath. Two very difficult passages present themselves instantly, both of them long roulades. They are between the control of the voice by the mind plays bars 18 and 23, and between bars 71 and 75, and both are sung upon the word "Rejoice." These passages must be practiced separately (just as passages are taken separately in piano practice), from five to ten times as often as the rest of the song. If the voice is not flexible enough to sing them at the proper speed, they must be sung slower and, if necessary, divided into sections. The speed must be gradually increased until they and compassionate with something of can be sung up to time.

It is good to try various vowel sounds upon these passages. For instance, a darker voice may find the vowel sound EE helpful, both to bring the voice forward and to economize the breath. A bright, clear voice must not use the EE sound but must stick to AH.

Another difficult passage is on bars 62 eathen." The difficulty here is almost altogether one of breath control. It, too, should be practiced separately, and great care should be exercised that the necessary crescendo and diminuendo should be make clear just what the song means.

The first and last nortions of the song should be sung with the bright, brilliant tone quality usually associated with coloratura singing. The tone should never be thick and somber or heavy. The of one of these famous songs in the manwhole middle section, being more ex- ner suggested here will give to the stupressive and sustained, must have, by dent a method which, with modifications, way of contrast, a somewhat darker will apply to the study of every song, quality of tone.

In the recitative for tenor "Comfort Ye," several difficulties are immediately cognized. In the first place there are many long-sustained tones on E (fourth space), a very difficult tone in the tenor voice. The long crescendo and diminuendo on the first syllable of the word "Comfort" (bar 8) is particularly trying, and tenors breathe a sigh of relief when it is over. These tones, E, E#, and F#, and the passages connecting them. in the so-called break of the voice, present a very interesting problem. Should they be sung "open" or "covered," to use the singers' slang? It depends on the voice,

Often poor health is at the base of course, and after all each singer must choose for himself, but it is safest to thing to build up the body and build up use a "covered" or "mixed" tone, with the will power. Only hy such means plenty of head (nasal) resonance.

MUCH has been written upon "How to Study a Beethoven Sonata," or "How to Study a Chopin Etude." Edition after with great care not to force the tone but edition of the piano classics has been pub- to place it with economical control of fished, indicating clearly the phrasing of the breath. The singer has the satisfac each passage, the fingering, and the pedaling. Famous pianists have issued their recitative, other things of the same kind

The aria "Every Valley" has three or four passages of extreme diffic Scarcely anything of this sort has been Bars 14 to 19, 21 to 24, and 27 to 51 are attempted with songs, because in the first practically coloratura passages for tenor.

The advice given in the case of similar second because the technical pianist passages in "Rejoice Greatly" applies here both as to separate practice and to the while the instrument upon which the difficult than the roulades in the former piece, because they are written around the break of the voice. Bars 30 to 33 of studying two famous arias from Han- and 36 to 40 contain another kind of dif-del's Messiah, "Rejoice Greatly," for so- ficulty. The production of these longsustained tones (again E the fourth Valley" for tenor. The two numbers are space) must be free from throat, jaw very different, the first presenting techni- and tongue stiffness. Nor should they be forced. Economy of breath is very important here, or the tones cannot be quality.

Passages of this character tire the voice "Rejoice Greatly" is a florid aria which the sung with a clear, light tone too often or too long at a time. Sing them twice or thrice, with the whole attention concentrated upon the production of the voice and the control of the so large a part.

It is difficult to speak about the interpretation of the recitative and aria These words are the words of God, and the recitative must be sung, therefore, with great dignity, authority, and control No super-sentimentality, no emotional slopping over, no purely human passion or hysteria; no operatic theatricisms are allowable. Yet the tone must be warm divine tenderness. The secco recitative bars 30 to 37, must be declaimed with power and sonority.

The tone quality in the aria "Every Valley" must be light and clear, so that the somewhat old-fashioned roulades shall sound neither smeary nor ponderous. I a difficult aria for a robust voice to sing, but practicing with a light flowing to 65,—"He shall speak peace unto the tone and not too much force will make its execution possible. Do not plod through it like an old horse pulling a loaded cart up a hill. Do not use too big a tone in it. Rather let the clarity and ease of the tone, and the consequen made without loss of breath. As far as carrying power which this method of interpretation is concerned the words singing gives, produce the effect of buoyancy and freedom which the song demande Above all it should be sung with many changes of dynamic force, and not in one long monotonous forte,

It is confidently hoped that the study ancient and modern.

The Timid Singer

By Amelia L. Cranford

TIMIDITY and vocalism often go together. I know of a singer whose voice is as beautiful as any grand opera prima donna I have ever heard. Moreover she sings exquisitely. Much of this is wasted because she has no confidence whatever All of her expensive musical training has been wasted because she is really

Often poor health is at the base of timidity. The singer should do everycan timidity be combatted



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EVERY language contains some vowel ening it a little, except on a few tones in and consonant sounds which are difficult to sing. Italian has the fewest; French Say, Day) are plentiful in English. They to sung. tantan has the fewest; French is next; and English and German follow in the order named.

Among singers, too, there are personal relations to the corners of the mouth existence of the mouth existen

very complex that it takes a long time to

idiosyncrasies. One has difficulty with the Aye sounds, another with the Oh Both OO and the vowel sound in Few, and OO. One person cannot sing EE Jew, Stew require such a contraction of upon the high notes, another cannot sing the lips that only a few voices can sing the or that of the contraction of the lips that only a few voices can sing it on the low. Some composers take cog- them without producing a stiff, small, nizance of these peculiarities. Puccini, somewhat muffled sound.

for example, in La Tosca, writes two sets Slovenly habits of speech and colloof words for a difficult passage for the tenor voice, giving a choice between (Costane' and "Vita' upon the high tone. wowls of the typical Yankee, the curious R. Huntington Woodman in his popular slurred R of the dweller in Manhattan, song, A Birthday, allows the singer to the ugly twang of the Philadelphian, and use either "Come" or "Me" upon the long the languid drawl of the Southerner have high F which ends the song. But comnoplace in artistic singing. It is part of posers are not always careful to put the the business both of student and teacher easiest word—the word which gives the to free their voices from these purely best and most effective tone—upon the local peculiarities. With a purer speech best notes in the voice. It is not fair to will come an easier emission of voice, and ask the composer to be a voice specialist as well. The technic of composition is so

Helpful Rules

learn it. And composers claim, with A few simple rules carefully observed some justice, that the attempt to bring the best tone upon the best word would hamwill make the whole subject much clearer. Single consonants, and combinations of per their inspiration and make the writing of a good song even more difficult consonants, must be enunciated lightly than it is at present. The poor singer, and loosely, with the least possible effort however, is "between the devil and the of the tongue, jaw and throat muscles. deep sea." He finds himself unable to They must cause the shortest possible insing a passage as effectively as he and the terruption of the flow of the tone comcomposer desire it, because his voice can patible with distinctness of pronuncianot utter a good tone upon the word tion,

which is given him. If he changes the Beauty of tone is the first consideraword, he does violence to the poem; if he tion. The vowel sounds must be sung changes the music, he gives infinite pain as purely as possible, but beauty of tone on the composer.

must never be sacrificed. Rather the
Inevitably, therefore, he adopts other
vowel sound can very often be unnoticeexpedients to enable him to overcome the ably modified so as to free the muscles difficulties that are forced upon him. Conof the throat and tongue, and produce a sciously or unconsciously he begins to finer, more resonant tone.

modify the vowel sounds, so as to make These gentle, tactful, careful relaxahem easier to produce and more beautful tions, which improve the tone without deto listen to. Ordinarily he may say Can't, Grass, Pass and many other similar art of singing. They can scarcely be atwords with the short sound Aye, but he tempted without the aid of a good will invariably sing them Can't, Grass, teacher. They are found, however, in the Pass, with the broad sound Ah. Nor will work of all good singers; indeed the best he sing the sharp sound EE (as in Peep, singing can scarcely be possible without Deep, etc.) without deepening and dark- them.

The Sound-Reproducing Machine as an Aid to Music Study

By Rena Bauer

A RECENT symposium in THE ETUDE in found this method excellent for pupils to A RECENT Symposium in the Excess in loans the inclined excenent for pupils to which certain noted teachers discussed the learn to play accompaniments with and musical significance of the sound-repro- without music. They are compelled to ducing machine was of great value. The listen keenly or they cannot follow. The writer has found that these instruments speed regulator will change the pitch of can be of much help in various ways. the record to suit the piano. If the cor-By giving pupils an opportunity to hear rect speed is marked on the record cover. the better class records, much can be done the record can be started at the proper the perfer class records, music, pitch ever afterwards without having to to cultivate intengent actually to the student of t recognize the various musical instru- gain additional practice in transposing by ments in the orchestra. They can also altering the speed of the record so that ments in the orenestra. They can also already the music can be put half a tone up or listen for various interpretative effects, such as "attack", "tempor rubato", phrasing down. Naturally this alters the tempo of the music, so for practice in transposing, the first particular to the it is better to reduce the speed rather as is the case for instance with Dvorák's than increase it Humoreske. As this work is extremely popular, many students aspire to play it; they will find it of great value to compare

Improvisation, or extemporization, is the art of creating and performing music the interpretations of different artists. the interpretations of dimerent arrans, as one and the same time. As music is the just of the combination of well-balanced rhythmical braces well-as Words believe the present of the pre



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************** LUDEN'S Stop Throat Tickling



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The Composer (Continued from page 16.)

Sarolia, who had tried to smile welcome at their entrance, had how, somehow, so She was slightly out of countenance over much trouble to keep herself from trars that any attempt at bother deerful was beyond the power.

Madame overruled her percentifying the process of the sormed letter; any attempt at the power of the process of the power of the process of the pro her power. She sat upright against her little hard pillow, a quivering underlip he-tween her teeth, staring fixedly into space. "You think Dr. Lothnar is satisfied?" she

She had had his intimate assurance that he was so; hnt, after the fashion of the feminine heart, she hungered for more.

"Satisfied?" screamed the lady, taking the to morning. He can use the set up any morning the true run, run. We will be that there was one at up any the true the prime domn in a minute. Ah, make the can be come to the prime domn in a minute. Ah, make the can, you have been not need to can, which the extraordinary being to end, which the extraordinary being the can, where the can be considered and the can, deser, that for the can be considered as the can be cons question in a general sense. "When was that master ever satisfied? I saw Reinhardt this morning. He tells me they sat up all ning to east, was the extraction of author that the hard presentative spent life, waiting did not discuss, dissect, find fault with and, by the way, you are to have a new seems (lytermestra for the next performent), had hitherto bounded her hortnern. ance, and Reinhardt says you may he summoned any hour to-morrow to rehearse her. Yes, la Volga goes. Volga, with that voice of glory! The only contralto in the world;

Sarolta went white to the lips. "Did Reinhardt say nothing about me?"

Sady, for once quicker-witted than Madame Costanza, flung herself upon her friend's

bed.

"About you, honey!—I should think he did! My word!. . I phifgenia, the gem of the whole thins! Way, you're in everybody's mouth. Fact is, I helieve you have made that open. Madame may say what she likes . "He a bit heyond most people's comprehension. But, from the moment you came—you darling fittle withing, with you must be previous or the property of the pr the pity of you, and the prettiness of you, and the real right-down human nature of you—why, you were lphigenia!"

Sady slid from the hed, and feigned to he engaged in straightening the roses. Of course, poor Johnny gave you these," said Sady presently, in a tone of exaggerated

said Sady presently, in a tone of exaggerated cheerfulness, "He supped with us last night, why—this is his letter, nin't it?" She picked up the despised document that lay, face upward, on the floor. "You haven't eren opened it, you hard-hearted little wretch!" "I don't want to," said Saroita. "I told

him not to plague me here," "That poor Sir John," said madame, sit-

ting down weightfly upon Sarolta's solitary chair—"one must pity him, all the same! You need not accept him, my child. But you need not despise him either. A faithful, you need not despise him enter. A statutum, humble love! Allez, it is not a had thing to have it at the hack of one's life. For this is a very treacherous world, my little one, as kings and queens and artists find out

Sarolta shifted her head irritahly, without

"You may read the tiresome letter. I won't," she said evasively to Sady. "Read another's love-letter!" screamed

"Then tear it up!" said Sarolta. "Then tear it up:" said saroitu.
"I guess I'd better read it;" said Sady, in
her pretty, quiet way. She broke open the
cavelope, perused, and gave a sudden little
mocking laugh. "Listen, Saroita!"

Sir John's Letter

"MY DEAR MISS VANECK .- I came to hear the opera. I hope you don't mind. Every-body was coming. I liked it awfully. I thought you awfully good. I wonder if you'd come to tea with me to-day. I hear you'd come to tea with me to-day. I hear there's a place where they do you awfully well in the Park. I am going to ask Madame Costanza and Miss Schreiher. Bather like the old days in Paris—what? I should he awfully—what? I should be awfully bucked up if you came.

"Yours very sincerely, "JOHN HOLDFAST.

*P. 8.—The name of the café is Schöne Aussicht—I hope I've got it right. I forsot to say I've got a godmother with me. Her name is Lady Caroline Pountney. She hopes you'll come," Sady paused.

"I thought you awfly good" . . 'I thought you awfly good!" said madame, in a rich, sing-song imitation of Johnny's accent. "Oh, ces Anglais! Well, my dear, with that lover you have my permission to spend a month on a desert island !"

(Continued on page 71.)

"Ta-ta-ta !—Of course you'll go. And so shall I. Mon Dieu, mon Dieu! Idlot that I am!" She thumped her solid chest, rose from her chair, and rushed for the door. "The papers!" shrieked Costanza. To think I have not yet seen a single paper.—The Frankfurler Zeitung, the Münchener Allge-moine, the Tageblatt—they'll all be coming in now, besides their local 'cabbage leaves.' Sndy, my iamb, let us run, run. We will re-

pleasant process. Lothnar, and Lothnar only, had hitherto bounded her horizon; she had scarcely cast a thought upon the opinion of the rest of the world, The two beaming faces that, after an in-

tolerable delay, shone once more into her room, with the papers in hand, dispelled her sick anxiety at one glance. It hardly needed Sady's tremulous congratulations, or madame's full-blooded chant: "Io triumphe!"

"You are made! You have arrived, my ly true that "to keep dear," cried that lady, scattering newspapers hroadcast.

Then, unexpectedly, even to herself, Sarolta's soul was filled with disdain. She smiled without replying. Had she not already received the only testimony she cared for? Did it need a German paper to tell her that she had succeeded? "God forgive me," thought the music-

At the Schöne Aussicht

Sir John Holdfast's tea party at the Schöne Aussicht duly took place. He secured the whole of the small veranda. The June weather was glorious; 'the Russian tea was weather was giorious; 'the Russian tea was all that was expected; the Saudiorten and Mandelnküchen upheld their reputation; Sady declared that the raspberries and cream were beyond dreams—and Sady was a connoisseur. All his guests, moreover, ap-peared, including an unexpected one in the shape of Chopin Mosenthai, brought by Madame Costanza.

This lady herself arrived at the rendez-vous in a heated, panting condition, but in high good-humor. She was so full of the news she had to impart that beyond a side-flung, "Bonjour, madame," she took little notice of Lady Caroline when Johnny ceremoniously introduced them to cach other. Lady Caroline instantly conceived a strong dislike to the genial artist; and included in her distavor the long, siender, dark lad, whose black curls actually fell over his face when he howed—which he did with preposterous frequency. When she discovered that he called Saroita by her Christian name, and further heheld him sitting by her side, holding her hand, she instantly and irrevocably decided that Johnny was not going to marry into "that crew";—not if she could help it.

Johnny himself was not very comfortable in his mind over this familiarity, though he was mighty scornful with his godmother on the subject later on, protesting that one would have "to be jolly silly" to attach importance to a cousin.

nor in Sir John Holdfast's blank one, she proceeded with gusto: "To Lothnar! I have been to Lothnar! He sent for me; what do you think of that?"

"Yes; he sent for me, and you will never guess what for . . . to offer me—me!" she struck her bosom with an open palm she struck her hosom with an open palm—
"the part of Cytemnestra.' Conceive H.

And the most comic with the control of the con

Women

EVER true is the saying that "A woman who always loves never grows old"-but equal-

young you must keep healthy." steadily I find myself able to enjoy both For youth and beauty are but the work and play again-to do as much of outward signs of inward health.with nernes unmorn.

Wise women the world over turn to "God forgive me," thought the music-mistress, "the little one is already heyond Sanatogen to protect and strengthen their and rebuild. Medical men everywhere recnerves amid the stress and strain of modem life. Lady Henry Somerset (quoted by have stated in writing their confidence in permission) in writing to a friend said, "I have proved that Sanatogen is an ideal food-tonic and I strongly urge you to adopt this simple means of recovery."

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Grand Charles and the Charles Department for Organists Editor for January, CHARLES M. COURBOIN

Relaxation in Organ Playing

of organ playing, especially concert playing, is that of complete, scientific relaxa-

By relaxation and repose is meant a errors or neglect in the fundamental sense of strain, tension, or nervous stress

Undue tension,-the failure to relax,is the cause of much of the stammering, muffling of tones, "muddy" technic. and inability to bring every passage out clean-cut. Many organists go "all to pieces" and are in a state bordering on nervous exhaustion following a difficult lax. They use up nervous energy in straining muscles which are not needed harmful and trying.

We have all had the unfortunate experience of listening to the public speaker audience labors for fear he will break developed in the organist's audience when the performer appears to be playing under a strain and to be forced to great efforts to perform the composition before him. But if the artist appears quiet, re-laxed, and fully at ease, the audience has nothing to disturb its repose of mind, absolute confidence that the artist will sure that the bench is moved forward to hide himself, as it were, behind his performer and the length of his limbs message.

elimination of every abstraction and im- should then test his position by placing pediment to the enjoyment of the music has gone so far as to place the orchestra out of sight of the audience.

A lack of relaxation also appears in the undue delays, uncertainty, and hesitation in changing hands from one manual to another, in shifting combinations of stops, and in other manipulations of the accessories of the organ

How Some Pupils Fail

Failure to understand or practice this great principle of organ mastery is readily seen in the pupil who has not been properly instructed. He will seat himself on the bench with little or no attention to the proper position; he will draw himself up to a more or less tense, strained state of mind and of muscle, and will appear to have gathered up all his powers and summoned his will power to the task of forcing every muscle to do its work properly. He will attack a difficult run or pedal passage with a sort of involuntary stiffening and rigidity of the whole body or at least of the forearm, the upper arm, or the legs, without realsome passage.

careful and scientific training of mind piano education of the organist. As a and body, particularly of the body, so rule the organist's piano foundation is that the organist may play without any inadequate or of the wrong sort. How should be absolutely no sense of strain whatever. There is perhaps no other Two and Three parts, and the Preliades der to the finger tips, but every muscle one thing that does more to render the and Fugues of the Well-Tempered Claviorganist's work ineffective than the fail- chord, so essential in securing good orure to study and observe this one prin- gan technic? Bach should not merely be played over until the pupil gets a general idea of his compositions, but his works should be thoroughly mastered. The organist must, as a rule, do even more with the left hand than must the pianist and his left hand must become as highly trained as his right if he is to meet the requirements of many of the classical organ compositions. There is nothing in concert recital because of failure to re- all classic piano literature which will do more to train the left hand than Bach. The study of Bach is also most excelin the performance of the selection, and lent training to secure independence of the resulting nervous tension leads to a the hands, a thing even more necessary general nervous disturbance which is very to the good organist than to the pianist. In addition to performing the music, the organist must draw stops, change couplers, push combination buttons, etc., all who was embarrassed and ill at ease, and with the left hand equally as well and as we all know the strain under which his rapidly as with the right. To play Bach well the pupil must understand relaxadown entirely and retire in humiliation tion, and the teacher should watch the and failure. Much the same feeling is pupil with great care and patience from the time he takes up the study of Bach,

Proper Position of the Body

The first essential for relaxation of and its attention is focused fully on the straight, that is, parallel to the keyboard composition being played. An audience of the organ. He should then seat himwill listen fairly spell-bound when it has self at the center of the bench and make not stumble or fail, and when he can accommodate itself to the height of the and the reach of his arms. The trunk In Bayreuth the movement for the should be held erect and the organist his hands on the Great organ manual If he is sitting too far back on the seat he will find a tendency to "reach" for the keys; if he sits too far forward he will find instead a tendency to push down on the keys or to push away from the of tension and not of relaxation and he

sadly neglected principles of the mastery feat the very object for which he is striven and he changes to correct position. If push combination buttons they lost the ing-a clean-cut delivery of the trouble- he maintains an incorrect position, the strain on his shoulder and arm muscles Much of this trouble can be traced to will certainly interfere with his technic.

After getting into correct position the performer should relax the whole arm from shoulder to finger tips. There many are mastering Bach's Inventions in anywhere along the line from the shoulshould be relaxed and free. The same thing should be true of the back and leg muscles, and the performer should feel his whole body at repose. He is then ready to begin. But he must continue to watch himself constantly and to stop the moment he detects the least strain or tightening on the muscles at any point,

A Great Organist's Method

One of the greatest organists and organ teachers of recent years was Alphonse Mailly, head of the organ department of the Royal Conservatory of Music in Brussels and Organist to the King of Belgium. He used to lay great stress on relaxation and repose in play-The moment he noticed the least evidence of strain or nervous tension, he would quietly stop the pupil, get him to center himself on the organ bench, relax every muscle, and then tell him to pro-In this way he soon brought his pupils to the point where it became almost an instinct with them to relax the muscles upon beginning to play

One device of Mailly's in this connection will be of interest. He would usually have the pupil balance the trunk of the body perfectly erect, place the left foot on lower C note of the pedal board and the right foot on upper D and center himself to these notes. Then he would ask him to reach out the hands to the great organ and hold there a chord, as that of C, in the middle of kcyboard, and then test his position, moving the body a little forward and then a little back, and moving the feet from the outer positions to the center of the pedal manual and out again several times until the pupil found his position perfectly natural and relaxed. In other words the pupil was instructed to be perfectly natural-one of the most difficult achievements nossible

The writer has seen many performers body. In either case the position is one of great repute start in a selection very well indeed, and the minute they were

One of the most important yet most izing that this state of tension will de-will find it impossible to relax properly compelled to pull stops, move comple poise and equilibrium, their technic be came muddied and insecure because the muscles were being cramped and strained they lost their bearings, control of the work, and their self-confidence, and fin ished their performance badly. All this could have been avoided had they studied and practiced the principles of scientific

Organists of Different Countries Many of the English and German

organists are as a rule stiff and awkward in pulling stops and moving other accessories, and this tends to make their playing cramped and lacking in ease. attitude of the body is reflected in their playing. The French organist, on the other hand, is apt to be afflicted with too many mannerisms, although this fault has been considerably modified in the last fifteen years. Perhaps the average American organist combines the faults of both classes. Through the failure of the teacher to watch for tension and stiffness in playing, or failure to realize that there is danger in such conditions, and through the faults in piano instruction mentioned above, many American organ students are seriously handicapped. The writer has had American pupils in Europe and in America who had not been properly trained in this respect and whose instruction had to be begun all over again. They would start off well, but the moment they had a change of stops to make they would lose their poise, become nervous and confused, and perhaps not recover themselves before another change came and the same condition was repeated. Such a condition and habit is one very hard to break up and one which requires a great deal of long and patient work on the part of both teacher and

One other American fault,-that of demanding results too soon,-of trying to run when one is only able to walk, and of trying to play a movement rapidly by forcing the muscles through the work instead of patiently training them to it is responsible for much difficulty and trouble later on.

Mannerisms

One other evidence of lack of repose is the mannerisms which so many organists, many of them of the highest type, allow themselves. Wild and uncalled for motions, upward waves of the hand in pulling stops, allowing the hand to fly high in the air at the end of a rapid upward passage, and all similar gyrations not only disturb the audience but senously interfere with the balance and the poise of the player. Sometimes they appear to be a cheap attempt of the perormer to impress the listeners with the idea that the artist has a wonderful technic requiring such absurd motions. It must not be forgotten that the real artist is the one who can do something technically really very difficult with such consummate ease that it shall appear perfectly natural and easy. Perhaps no one thing will do more to accomplish this result than a careful study and applica tion of the principles of relaxation and repose in organ playing,

Some Suggestions on Pedaling

soon be able to touch any key without errors. If he sways to the right or left on the bench so as to move the position of the hips, he will be sure to lose his bearings in regard to the pedal notes.

tion is the following. After settling his value. body in correct position, the performer should reach to the extreme right end of the keyboard with his hands, then to the extreme left, rotating the trunk at body on the bench or sliding it in any way along the bench. He should practice left when swinging in that direction. the position on the bench.

One great fault in present-day organ of allowing their pupils to depend too tended. much on "feeling" for their pedal notes. For example, the pupil if he wishes to play F will "feel" with the toe for F\$, or if he wants R he will feel for Rh As a matter of fact, there is really no more reason why one should "feel" for a note on the pedal board than there is for him to go through the same process on the manuals. No piano teacher would think of allowing a pupil to do this with his hands. Much of the poor pedal work so often seen is the result of this "feeling" process. A great number of unnecessary movements of the feet are made, each of them taking time and energy; the pupil has no confidence that he can strike the right note without fail. and the resulting nervousness and lack f self-reliance invariably results in indifferent and inaccurate playing. One must train himself so that he can strike any note within the normal range of each foot from any other position of that foot, do it with absolute accuracy, and without the loss of any appreciable amount of

Arpeggios the Best Exercise

To secure this independence and accuracy in nedal work the best exercise for the pedals is to play arpeggios in all scales as high as the pedal board reaches, then play them back to the other end of the board, always going from one extreme end to the other. If the pupil does not possess a good ear and can not tell by listening to the notes whether he is playing the various arpeggios correctly, this exercise should be done on an organ with a tracker action so that he may watch the manual keys to see that no errors are made. This practice work, and for that matter all pedal practice, should e done so far as possible on an organ with a concave radiating pedal board, A. G. O. scale, as all modern organs are built with that pedal board.

progress of pupils in pedal work is the an audible and annoying tapping.

THE first and most necessary element so-called "practice organ." This is in good pedal work is to be absolutely frequently an instrument of ancient vintsure of the exact position of each note age and quite often has 27, 25, or even of the pedal board. There is only one 21 keys in the pedal board. In addition, way in which certainty in this respect can the pedal keys are often so narrow and he acquired. The teacher must insist so small and the intervals are so different that the pupil should invariably get his from those on the present standard pedal hody in the correct position, as described board that practice upon it is almost in the article on "Relaxation" and then useless. It might be said, in passing, hold that position throughout. The posi- that the idea prevalent in many churches tion of the body must be fixed first; then that it will injure their organs to have the pedal keys will be in the same relative pupils practice upon them is most harmposition every time, and the pupil will ful to the cause of good organ work. As a matter of fact, the organ would be much better off if used through the week than it is to be shut up from one Sunday till the next. In many cases the tender care bestowed upon these church instru-A good exercise to use in this connec- ments is out of all proportion to their

In regular pedal work the right foot should always be slightly in advance of the left, the difference in position being about four inches. There are two reathe base of the spine without turning the sons for this. First, particularly in the case of men, when one is called upon to strike two contiguous notes such as this exercise on each manual, being sure C and D, one with one foot and one with to move the right elbow well away from the other, the foot striking last is ant to the body when swinging to the right, the overlap and strike two notes instead of one. This is much less likely to happen This exercise will do much to develop if the feet are separated as suggested flexibility of the body so that passages than it is if they are both extended the lying at the extremes on any manual same distance. A second reason is that may be readily taken without disturbing one gets a much better support for his body and is less likely to lose balance and poise temporarily with the feet unevenly teaching is the custom of some teachers advanced than if both are equally ex-

The pedal clavier, while good for the beginner, is very poor for continued practice, because one must watch his feet to know whether he is playing the correct notes. One should not look at his feet in playing the pedals if he wishes to gain speed, because it takes time, makes one lose his place in the score, tends to lack of confidence, and is fatal to successful concert playing.

Another absolute necessity for good pedal work is looseness and freedom of the knees. The foot should move across the pedal board freely, the knees being moved apart as far as necessary to follow the foot. Never should the knees be held closely together. The knees and thighs should swing outward and apart so that hip, knee and foot are always in an approximately straight line. The foot should never be turned on its side so that one strikes the note with the edge of the

The keys should be pressed down by a

movement of the toe or heel from the ankle joint only. Never should the knees be moved up and down in a prancing style in playing the pedals. This requires great energy, is slow, uncertain, and awkward. In good pedal work the movement all centers about the ankle joint, the feet being flung easily up and down with no tension or strain anywhere along the line. Care should be taken not to let the feet tap the key so sharply that the noise is audible. The foot should first be gotten in position over the key and practically resting upon it; then the note should be pressed with a quick push of the foot,-not a blow upon the key. It should be borne in mind that in the modern organ with electrical action the note is just as loud when the key is harely pressed down as it is if the key is struck a sharp blow, so there is no gain by the tapping movement, and there is the One of the greatest drawbacks to the danger of spoiling the musical effect by

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good flexible leather insole and upper, a shoe, is so narrow and small that the foot for the effort expended.

slides off the keys whenever the player For good pedal work, the best shoe is tries to do heel work. Furthermore, the one with a straight last, a heel moder- player may very easily "turn over her ately high and not too low, and with a ankle" if she tries to play wearing such

Flexibility is important in order to allow A careful observance of the suggesfreedom of movement. Shoes with heavy, tions made above will do much to better thick soles, extension soles, and unnect the pedal work of any conscientious and essarily broad lasts should be avoided. faithful student. Nothing but persistent Either high shoes, oxfords, or pumps (if and careful practice will break up bad the latter are provided with a strap) will habits in pedaling and substitute good give satisfactory service. In the case of ones in their place. The gain resulting ladies' shoes, the chief thing to avoid is from following these suggestions will, the high French heel. This style of heel without question, amply repay the pupil

The Overbearing Attitude of Some Organ Builders

THE ETUDE

ONE of the most annoying things with Some time ago I was called to inspect which many organists have had to con- an organ which the organist did not extend is the attitude taken toward them actly like and which she would not hermanuals?"

While this is more or less true, it is equally important, on the other hand, that the organist should have these accessories piano are seldom used.

sion" on the instrument, or an honoris faulty and not worth what the maker

by some organ builders in attempting to self accept. The organ was a divided inimpose their terms upon the organist, no strument, tubular-pneumatic, and the matter how well he understands the con- tubes leading to the pedal organ were struction of an organ or how carefully fifty feet long, on four inch pressure, the specifications have been drawn. In without relays, a condition which made some cases this dictation on the part of the pedal organ very slow. When the atthe builders amounts almost to impu- tention of the organ builder was called dence. I venture to say that not one to this defect, and I had demonstrated to organ builder in ten knows how to play him the impossibility of playing a rapid an organ with any degree of skill and run on the pedal staccato, he had the how can they be expected to know the re- audacity to tell me that there was no such quirements of a modern concert organist? organ playing possible, that you could not Yet they will say to the organist, "You do expect an organ to respond as quickly as not need this; you do not need that. Why that, and that there was no necessity for do you want so many couplers? Why do anything any quicker in responding than you ask for so many combination but- that which he had already built. The tons? Why do you want the great organ music committee came near accepting his in a swell box if the organ has only two statement, but he was finally compelled to make the necessary changes. Such an attitude on the part of the On the other hand I am frank to say

builder is absurd. It is true that many that some organists will require nonsensiof them will give as a reason for their cal things when making out the specifiopposition the fact that these attachcations of an organ, and naturally the organ builder should have the right to object to such unnecessary attachments.

My advice to organists and music comat hand when he does want them. Fur- mittees about to purchase an organ is for ther, if his style of playing does not call them first to seek some competent man to for them, that of his successor may find draw up the specifications. Very few orthem very necessary. We might as well ganists are competent to do this. They say that we should build our pianos with only four octaves because the upper two or three octaves and the lower octave of superior to another. Many of them know very little about the interior construction There are two main reasons why there of an organ or, if they do have a general are so many poor organs in our churches. knowledge on the subject, they do not The first is the fact that the average appreciate the fine points in construction organ committee knows nothing about an which make the difference between sucorgan, is inclined to rely upon the maker cess and failure in the completed instrualone, and will swallow anything he says ment. They know that they do not like alone, and will swallow anyoung at says without heistation. The second reason this or that feature about an instrument, lies with the profession itself. There are, but they do not know its cause or how hes with the profession used. These are, but may do not know its cause or now it is said to say, allogether too many the defect may be remedited. But if an organists who will accept some gratuity expert in drawing specifications is ensuch as a free trip to the factory, a pres- gaged, he can be made responsible for ent of some costly nature, a "commiste the successful completion of the instrument. In addition, the organ builders arium for their services, in return for should be compelled to sign a guarantee which they will complacently recommend bond for half or more of the cost of the an instrument which they know at heart new organ and they can then be made to correct such features as the expert may find unsatisfactory.

Musical Encouragement By George Henry Howard

Encouragement is the sunlight in laws of health. He needs the best food

which many musical successes have been he can afford, the best beverages, pure which many musical saccourage the student. If he is water,—pure milk, pure 'fruit juice,—no made. Encourage the should be alcohol, little tea or coffee, if any. Second worst slimes some of the most beautiful blossoms spring and let him infer that no biossoms spring and let him infer that no matter how heart-breaking the conditions exercise, bathing, sleeping and play. of his musical life, noble experiences and Third he must not neglect healthful reof his musical life, none experiences and creation of all kinds. Fourth and most splendid achievements are ahead of him. The piano student needs a large fund important of all he must have encourage-The piano student needs a large tund important of an ne must nave encourage of vitality, brain power, nerve force, ment from intelligent, sympathetic friends, blood vigor. Whence shall be gain it? He must never worty. He must always First through hygiene, regard for the look on the bright side of things,



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> The next in order are two oboes. The boe part is in every way similar to that tary band. played by the same instruments in the orchestra. The oboe is useful as a solo instrument, but it also is used in conjunction with the other wood wind instruments. It is often used in pastoral music to suggest the shepherd's pipe. In slow passages there is no instrument which can so perfectly as the oboe. If you have quality. Cavalry bands always use the ever heard the soft tenderness and pathos

solo passages and also for filling in mid- bells of the band? The instrument conthe chief bass solo instrument in the mili-

Of trombones, there are usually three, "valve" trombone.

the cuphonium in B flat, an instrument The side drum or "tambour" is the most is named from an older instrument of which plays with the deeper bass instru- difficult to play. It requires a large the clarinet type, which has now passed ments in the same way as the 'cello does amount of practice to do it well, and it with the bass of the orchestra. This is an effective member of the band, as it adds crispness and life to a composition. The tenor drum is larger and deeper than the side drum and resembles the timpani The Slide Trombone or kettle drums in tone. As it is more convenient to move and carry it often two tenor and one bass. The tone, like takes the place of the kettle drums. The that of the trumpet, is martial, brassy and bass drum is not so easy to play as you penetrating. The "valve" trombone is might imagine. First, one must be an exeasier to play than the "slide" trombone, cellent timekeeper and count all the rests give the effect of pleading or beseeching though its tone is somewhat inferior in accurately. Then one must practice to get the proper "stroke." It is used in both forte (loud) and pianissimo (soft) passages and is most effective. The evm-

> struck with the drumstick. There are other percussion instruments: the triangles, castanets, tambourine, whip, railway whistle, bells and popguns. These are used for special effects, and if well played are very useful, but if badly played they are the source of the greatest annoyance to bandmaster and audience alike. Can you doubt Mildred's enoyment of the military band when she knows all about the instruments and can pick out the special "tone color" of every one of them. I hope you will learn to know them as she does and that you will not miss a band concert whenever you have a chance to go to one

bals are generally attached to the bass

drum and played by the same player.

Sometimes, for special effect, they are

Drum Drum Drum

How many know the glockenspiel-the

Excuses

By Maude B. Allen

"I cannot count aloud," she said:

"It mixes me to play The notes don't sound, not near so nice As they did yesterday.

"I lose my place 'most all the time 'Three,' I forget to say;
"I cannot play so quick," she said; I'll never learn to play."

cannot play so quick," she said; "I have to count so fast t almost takes my breath away; I hope this will not last."

"Oh, mother, are the cookies done-The sugar ones, I mean? Oh, no! I talk as well as not I'm playing like a queen.

"Just let me look inside the stove My practicing? Oh, dear! I know just where I stopped, you know, I stopped to rest right here.

"You think I talk too much?" she said: But counting is so hard. I wish I could just see from here Whose dog is in our yard."

And teacher is just awful cross And snaps, 'play that once more!'

It takes an awful lot of brains To count one, two, three, four."



Then comes the family of clarinets.

The B flat clarinet is an important instrument in the military band. There are usually three parts written for B flat clarinets and several players to each part. The tone is rich and mellow. The most rapid passages are played upon the clarinet. Practically all violin music consisting of single notes can be played upon the clarinet. The early composers, Bach and Handel, used the clarinet not at all. was the first to give it a leading voice in the orchestra. Beethoven rarely wrote a single work without the clarinets. Mendelssohn seems to have reveled in clarinet tones, and Weber, too, shows a peculiar love for them.

ime it was Mildred and her Auntie Marsh who were carried off by the big

hass drum, and they spent the whole

afternoon in the city park listening to

its hearty, wholesome voice. Perhaps you

are not all so lucky as Mildred; perhaps

some of you don't have a city park with

a bandstand. If you don't happen to

know about a band, wouldn't you like to

hear about one? I mean about the in-

struments. Mildred always found the

land much more interesting after she

knew the instruments and their voices.

that there are three kinds of bands: (1)

the orchestra, (2) the military band, (3)

the brass band. It is the military band

that Mildred wants to tell about. You

must understand that the military band

does not always march at the head of its

regiment; it sometimes plays in parks and

at garden parties; but no matter where

it plays it always brings the same kind

of enthusiasm. No one can resist it-no.

There are usually thirty or forty play-

ers in a military band. The voice of the

greatest brilliancy is the biccolo. This

voice is shrill and used sparingly. Then

comes the soft, smooth voice of the flute.

If you have ever heard cooing doves,

then you know the voice of the flute. Its

beautiful mellowness has caused it to be

called the most "vocal" of all wind in-

The Clarinet Family

not even a wooden Indian,

struments.

First of all, Mildred wants you to know

is extremely sensitive to atmospheric struments. changes. When it is too warm the pitch rises, and the player has to tune up. Possibly the most disconcerting thing about the instrument is the proper management not only produce a bad tone, but it is liable to utter a horrible shriek, a noise

the military band the E flat clarinet, bands. smaller in size and higher in pitch, and

The interest in band music and military bands is naturally much greeter on the side of the Atlantie. This is reflected in the lives of the children, and all over continent and England one may find little bands and Kinder symphonies. Sor teachers do not know that there is a great interest in the Kinder symphony in America. The above picture shows a children's band in England. Haydn used it very sparingly. Mozart of the oboe you will never forget its distinctive "color." Two parts for bassoons are found in

the score of the military band. The quality of tone is of the same character as instruments it is surprising what brilliant that of the oboe, but much deeper, for the bassoon is a bass instrument of practically But, notwithstanding its great scope as the same register as the 'cello. In the a solo instrument and its facility, it is a military band the bassoons are chiefly usetricky instrument to play. First of all, it ful as forming the bass of the reed in-

Now we come to the brass instruments. First comes the cornet. Its full name is "cornet-a-pistons," and it is the coloratura pedals in the pine organ. voice of the band. Florid passages are of the reed. The whole beauty of tone readily playable upon the cornet and depends upon the reed. A bad reed will song-like melodies are also effective. Two parts are usually written for cornets, the second part being an alto part. Trumpets called "couac" (quack) by the French or appear to be neglected in band music. 'a goose" in English, and this is almost though they are sometimes used for speimpossible to conceal even when many are cial bugle-like passages. The tone is brilliant and the instrument is treated Beside the B flat clarinet, we have in with great importance in continental

the alto E flat clarinet, an octave lower military band. The French horn is a strument,

The bombardon in E flat is another important member of the military band. Sometimes it is called a "tuba," Its tone is full and sonorous, and for such large passages can be played. In cavalry bands it is circular in shape, and, by resting the instrument upon the shoulder, the player

is relieved of much of the weight. The contra bass is larger than the E flat bombardon and usually of the circular form. It occupies the same position as

Now we come to a group of instruments quite distinct and forming together a complete family. The saxophone, a brass instrument with a mouthpiece like the clarinet, with a single reed. The tone is beautiful and forms a link between the "reed" and the "brass" instruments. The saxophone takes its name from its inventor, Adolph Sax. The instruments are in seven sizes: sopranino, soprano, alto, tenor, baritone, bass and contra bass. The There are four French horns in the "alto" saxophone is the favorite solo in-

(Carachardana and Carachardana and L Department for Violinists Edited by ROBERT BRAINE

Repairing the Violin

THE violin is a very fragile instrument. and is liable to meet with all kinds of accidents. The most frequent source of trouble is the opening of cracks in the made of wood not thoroughly seasoned rattling. or the subjecting of the violin to violent extremes of temperature. Old violine with very thin wood are especially liable to cracks, and the owner of an old violin must figure on expensive repairing as part of the cost of owning an old violin

On account of the violin being so liable to accident, and getting out of condition, violinists, especially those owning valuable old instruments, should have a general knowledge of violin repairing, not in order to do the work, as this should be left to an expert, but so that he may know in a general way how the violin should be repaired, and can talk the matter over intelligently with the repairer, and also know how to choose a skillful repairer. Thousands of fine violins are all but ruined every year, because their owners either try to do the repairing themselves or take their violins to carpenters or cabinet makers, who know

nothing of the art of violin repairing. A correspondent writes to THE Frank that the top of his violin has become badly cracked through an accident, and wishes to know whether the cracks could be repaired without injuring the tone of the violin, or whether it would be necessary to have a new belly put on the violin. He further states that no two repairers in the town in which he lives agree as to which would be the best course, that some predict harm to the tone if the cracks are glued, and others say that a new top would destroy the original tone of the violin.

Repairing Cracks

As a general thing, if the cracks run evenly with the grain of the wood of the belly, they can be repaired by a skillful repairer without perceptibly injuring the original tone quality of the violin. If, however, the injury comes from a violent blow, which mashed the wood so that it As a rule, a really skillful repairer is not was badly splintered, or was cut or broken to be found in a city of less than from across the grain of the wood, the tone 100,000 to 200,000, and often not then might suffer, no matter how skillfully it The reason of this is that the smaller was repaired. It is not often, however, cities do not furnish enough work for an that a violin meets with such a violent expert whose work commands good figaccident; and probably ninety-nine cracks ures. The leading experts are in New out of a hundred can be repaired with- York, Boston and Chicago. out an appreciable loss of tone.

It is very rare indeed that a crack in the top of a violin can be repaired without taking the top off to glue it. It is necessary also in a great majority of repairs of cracks to draw the surfaces of the cracked wood together with little cleats or discs of wood glued on the inner side of the belly. I have seen fine Cremona instruments, the tops of which were a mass of cracks and had dozens of these little cleats or discs on the inner side holding them together.

Like a Drum

and back, as well as the ribs of the violin, edition costs.

must be absolutely free from open cracks, and every part must be tightly glued. If you take a violin to a skillful repairer for repairs, the first thing he does is to hold the violin by the neck with his finger and thumb, and rap with his knuckles on the top. This may come from many different top and back to see that there are no open causes, the most frequent being from vari- cracks, and that everything about the ous accidents, from the violin having been violin is tight, and nothing loose or

Value of the Top

The top (frequently called the belly) is the most important and valuable part of the violin, and it is the principal source of This is easily apparent when it is remembered that the feet of the bridge rest directly on the top, and communicate the vibrations directly to it. It is only in the rarest cases that expert violin repairers advise discarding the old damaged top and putting on a new one; and this only in cases where the top has been hopelessly injured. The cases in which an old top cannot be restored are very rare indeed. The individuality of the violin lies in

the top, and a new top would make it an entirely different instrument, just as if a different vocal apparatus should be put nto the throat of a human being. I have seen violins sell for large sums on the strength of the fact that they had genuine Cremona tops taken from some genuine Cremona, the other parts of which had been destroyed, or which had been taken apart and the other parts lost, The back of a violin is of very slight value compared with the top. If a violin should be taken apart and re-built, the belly being retained, but all the other parts being different, the tone would not be greatly changed, provided the instrument was re-built on the same model as the old; but if all the other parts were used, and a new top put on, the tone would be more or less changed. Tops of genuine old violins are valuable, and violin makers often build the other parts to them, with the result that the new instrument frequently has a tone like a genuine old

violin A violin repairer should be chosen with the same care one would take in choosing a surgeon for performing an operation, at least in the case of a valuable violin.

Good Editions

THE violin student who buys cheap editions makes a serious mistake, Good fully edited, bowed, and fingered by some student who buys a good edition, and follows the bowing, fingering and expression In regard to cracks, the violin might be Possibly the violinist who marked the edilikened to a drum, which would certainly tion would charge the student \$5 for a not give its best tone if the head were single lesson, but here the student gets the slit with a knife in one or more places. advantage of the violinist's knowledge for To give the best tone that is in it, the top the few additional cents which the better

Chromatic Scale, Glissando

THE chromatic scale, glissando, executed with one finger on a single string of the violin, is one of those spectacular feats of solo violin playing which never fails to excite wonder and admiration in the audience. Such feats, like left-hand pizzicato, double harmonics, passages executed col legno (with the stick of the bow, instead of the hair) and others, are the froth on the cup of violin playing, but nevertheless often win more applause from an average audience than the finest exhibition of solid violin playing, of legitimate character. This being the case, great violinists do not besitate to play compositions introducing such feats, for 'art follows bread," fas the saying goes, and they find it wise to play a certain number of such compositions, mingled with compositions of a more solid character, so as to please their hearers of all classes

THE ETUDE often receives letters from readers of the violin department, asking how this one-finger chromatic scale is played. An example is given below:

Cialcoleabeatateate T' etalate.

In this example, the fourth finger is placed on the second E above the staff. or some prefer to play it with the third finger on account of its greater length. This note may be played either harmonic or firm. The best results are obtained by playing the passage with the up bow. The bow moves with steady pressure, and the finger holds the string firmly to the fingerboard. The finger is carried down the string with a series of little jerks, following the intervals of the chromatic scale, These jerks are produced by motions of the hand from the wrist, and the violin must be held very lightly on the thumb while the passage is being played. The series of jerks by which such passages are played gives them a staccato effect which is extremely brilliant and effective when well done.

The chief difficulty in playing chromatic scales in this fashion is not in learning to make the little jerks from the wrist, which is soon learned, but to execute the intervals of the chromatic scale in accurate tune. The distances over which the finger must move when at the top of the fingerboard are very much shorter and closer together than they are lower down. In the example given above, commencing on the second E above the staff, the notes lie very close together at first, but the distances must be gradually widened in proceeding down the scale, On account of this, such passages are extremely difficult to play accurately, and as standard editions, which have been care- a rule are played atrociously out of tune; in fact they are merely "faked" by many good violinist, cost very little more than ordinary violinists. It requires a trementhe cheap editions, and are worth ten dous amount of practice to play the times as much to the student. The chromatic scale with one finger in accurate tune in this manner.

The chromatic scale in sixths in doumarks, is to that extent getting a lesson ble stops is sometimes played in the from the violinist who edited the work. same manner, the third and fourth fingers being used. I once heard the great violinist, Sarasate, play a passage of this kind in double stops in the Liebesfee. The passage was played on the G and D so requires much less time than in the

was electrical. From the nature of this scale, it is only effective when played fast, as it loses all its characteristic e. fect when played slowly. A chromatic scale in slow tempo is always fingered in the ordinary manner.

This scale with one finger is used exclusively in solo playing, and is never met with in orchestral work, where the ordinary fingering would be used. It is rarely used in serious compositions for the violin, its place being in showy, brilliant pieces with plenty of technical fire

The single finger used in executing the chromatic scale in this manner is used only until the first, second or third positions are reached, when, if the scale continues to descend, the ordinary fingering is used, the exact point where it com mences depending on the nature of the passage. Some violinists commence to use the regular fingering at a somewhat higher point than others.

Playing From Memory

THE following is the etiquette among professional artists in regard to playing from memory:

Orchestra players almost invariable play from the music, although Hungarian orchestras, as a rule, play from memory, even the instrumentalists having the bass or accompanying parts memorizing their parts.

The members of string quartets and other chamber music combinations,-quintets, sextets, etc.,-almost invariably use the printed notes.

In playing strictly violin and piano compositions, such as sonatas, it is in good musical form for both to use the music, although the violinist on such occasions often plays from memory.

When playing a violin obbligato for a singer, it is allowable to use the music. Solo violin playing is done from memory, except, possibly, where the concertmaster of an orchestra has an incidental solo in some orchestral or choral work, which he plays while seated at the desk

Memory Playing Effective

The violin student who neglects to memorize his solo for a public appearance makes a serious mistake. The player who steps forward on the stage and, half hidden by the music rack and sheet of music, plays his solo with his eyes glued to the notes, will not create as favorable impression as one who steps forward and looks his audience in the face, like an orator. The memory-player establishes a bond of sympathy between himself and his audience, which the player who uses notes can never hope to do. The piano soloist, sitting side to the audience, has little opportunity of looking at his hearers, but the violinist playing from memory looks directly into the faces of the audience.

It is also an undoubted fact that a violinist can play much better when his eye is not obliged to follow the notes; he feels more free, and can establish himself en rapport with his hearers much more effectively.

There is no excuse for violinists not strings with perfect intonation and daz-case of the piano, where so many accomstrings with perfect intonation and daz-zling skill, and the effect on the audience panying parts must be learned. The vio-

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All the student with the student stu

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THEO. PRESSER CO. 1712 Chestnut St., Philadelphia, Pa. linist has, for the most part, only single tice. It is much the same as in the case

Pupils have varying degrees of talent for memorizing. Some memorize very easily, by simply playing the composition over; others seem unable to recall a tain amount of memory work every day, piece which they may have played as he will soon gain facility. Even the most many as fifty times. Such pupils have to backward pupil can learn one measure; memorize a composition two or four if he can learn one, he can learn two, and measures at a time, slowly and painfully. later on eight or sixteen, and finally a There is this to be said, however, with whole composition. It is the students violin. students learning to play from , who are always making spasmodic at-

notes to commit, with here and there a of professional actors, who at first repassage in double stops, or broken chords quire much time to memorize their parts, but who after a year or two are able to learn a part in an incredibly short space of time. No violinist need despair, even if he finds memorizing almost impossible. memory; the faculty improves with prac- tempts, and giving up, who never learn.

Vast Sums Spent on Music

Not so long ago professional musicians leagues and who earn from \$10,000 to in the United States found it hard to \$12,000 a year in teaching, we can see that make more than a precarious living out it is a profession which is quite worth of their work, excepting, of course, in a while, and when, too, we take into confew special instances.

Within the last twenty years, however, music teaching and the general profes-sion of music has advanced so that it is now recognized as a fine calling.

masters who rival their European col- for our men.-Chicago American.

sideration that the United States spends the sum of \$600,000,000 annually for music, we might well stop to notice that it has passed the stage where it might be When we have vocal and instrumental reckoned among the despised vocations

The Four-footed Violin Bridge

stead of two has had quite a vogue with strings, when this bridge is used, exists violinists who are looking for novelties, only in the imagination. They claim that especially in England and some countries whatever string of the violin is played of continental Europe. It is claimed by sets the entire bridge in vibration, and its adherents that the bridge, in order to conduct the entire amount of sound from pletely to the belly by the two feet, makeach string to the belly, should have four ing the addition of extra feet unnecesfeet, one under each string, and that when sary. Whatever the merits of the disthe four-footed bridge is used, the tone cussion may be, the two-footed bridge on the A and D strings is much fuller was designed by Stradivarius, the greatest and richer, from the fact that each of master of violin construction the world these strings lies directly over one of the has ever known, and the most famous extra feet. Other violin authorities de- violinists, from Paganini down, have, clare that the advantages of the four- almost without exception, found the twofooted bridge are merely theoretical and footed bridge all that is required.

THE violin bridge with four feet in- that the improved tone of the A and D that this vibration is transmitted com-

Thumb-nail Sketches of the Great Violinists

Spohr was the son of a German phy- triple and quadruple stops, and used a sician. He commenced to play the violin at five years of age, and could sing duets with his mother at the same early age. He became a great violinist and composer. It is said that he learned merely the rudiments of composition from teachers and developed himself as a composer principally by studying the scores of the great composers.

Ole Bull was the son of a Norwegian into a gambling resort. physician, who fought against his son Remenyi was a Hungarian and fought adopting music as a profession. He commenced to play the violin at five years of age, and, although he had limited terms world as a virtuoso. He and Liszt were of instruction during his lifetime, he was warm friends. He died on the stage in largely self-taught. He used a flatter San Francisco, after having played a bridge than ordinary, to facilitate playing violin solo.

bow two inches longer than normal. He won and lost several fortunes with his violin.

Paganini is estimated to have earned over \$1,000,000 with his violin, a sum which was very much larger at the time of his career than at present. He lost a large sum by backing the establishment of a Casino in Paris, primarily intended for a concert hall, but soon degenerating

in the insurrection of 1848. He had an immense technic and traveled all over the

Teaching the Notes by Letter

PIANO TEACHERS invariably teach the require very little of the teacher's time. pupils the name of the notes and the cor- All that is necessary is to give the pupil responding keys on the piano by letter. a scale, corresponding to the compass of For some reason this is much neglected the violin, with the notes marked by letby violin teachers, many of whom con- ter. From this he should mark the notes tent themselves with teaching the pupil by letter of any violin composition assigned what finger on what string produces a by the teacher, being careful to add a flat certain note, without requiring the pupil or sharp after the letter where necessary, to know the name of the note. I have according to the signature of the key. frequently had pupils come for lessons, Marking the notes in this way will be an who had been studying the violin for immense assistance to the pupil in learnthree or four years, who were unable to ing to play correctly and in tune, for he name the notes of a composition by letter. will gradually learn to recognize at once It is hardly necessary to point out what what notes are made sharp or flat in the mistake this is. Every pupil should be different keys. The teacher should corable to name all the notes in his studies rect the composition which the pupil has and pieces by letter, even in the most thus marked each week, just as he would difficult keys. To teach the pupil this will a grammar or geography lesson.

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point but are melodious as well.

Mrs. P. (t., O.—The oft-heard saying as applied to violin playing that "anything will do believe or "line applied thousands of good to be the or "line applied thousands of good to be the or "line applied thousands of good to be the or "line applied" to be the or "line to be the or "line applied" to be t

you for ery our son a good outfit at the start.

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foot three books of Webs. 'Harvest of
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foot three books of Webs. 'Harvest of
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veding and the first violin coster than the "As your class progresses, you night vary the company of the cost of t A. Van II. M.—Springing bow commences with the down stroke, and there is a separate stroke for each note. From the very nature of this bowing if cannot be played to see the note of the control of the c If N. 8.——The A of the vision is trunched to the A of the plane, because it is designed to be used at that pifet. 2.—So-walled "control that is the season of the control to the A of the plane, because it is designed to be used at that pifet. 2.—So-walled "control that international pifet, 3.—The A of the visitia is sometimes tuned to B flat (intervaluations of Pagantial, which were designed to those of Pagantial, which were designed to the played in that manner, but most violinlates of Pagantial, which were designed to the played in that manner, but most violinlates called "concert pitch" has practically discovered pitch as practically discovered pitch has practically discovered pitch has practically discovered the proposed pitch are concert stage, and international pitch has come flux universal use.

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Music and Flowers

UNIL we read the intimate letters of Italy), so that I often wandered under a great composers we do not often realize how deeply and readily many of them were influenced by nature and sesseight. were influenced by nature, and especially by the color and fragrance of garden flowers. A letter written by a friend of Mendelssohn years ago about the master, tells how Mendelssohn walked through the gardens surrounding her home and found in the blossoms the incentive to compose. She writes: "There was in my sister Honora's garden a pretty creeping plant, new at the time, covered with little trumpet-like flowers. Mendelssohn was struck with it, and played for her the music which (he said) the fairies might play on those trumpets. When he wrote out the piece, he drew a little branch of that flower all up the margin of the paper." In another piece, inspired by the sight of carnations, they found that Mendelssohn intended certain arpeggio passages "as a reminder of the sweet scent of the flower rising up."

It is said of Mozart that he much preferred the country, and did his best work in some of those charming open gardenhouses which are so conspicuous a characteristic of his homeland.

Flowers were especially grateful to Wagner, and we find in his letters continually acknowledgments to thoughtful and loving friends for roses or violets or other flowers sent in. Natural scenery, especially mountain scenery, was a pas-sion with him, and it was his ambition in Switzerland to own a house commanding a view of lake and mountains. From his home in Zürich he made frequent trips, and these he described in letters to his

Here are intimate pictures of Wagner -pictures which the master has drawn of himself, in letters to Mathilde Wesendonck, and revealing the depth of his passionate and high-strung nature, and at the same time his love for flowers.

passionate and nigh-strung nature, and at the same time his love for flowers. In this were aumerible I viewed this characteristic and the same and the same he had given his beam, while many he had given his beam, while make the same he had given his beam, while make the same had been a same and whose, when I wandred watched the flowers springing into bloom, hereaft to flower springing into bloom, hereaft to flower springing into bloom, hereaft to have the same that the same

We have already said something about Mendelssohn's love for flowers. There is a passage in his delightful and wellknown letters to his sister Fanny that gives us a vivid impression of how a beautiful landscape affected him:

and these he described in letters to his friends. The following vivid description is from one of these letters, recounting a two days 'trip over the Gries fadeer.

"I was quite intoxectated, and laughed like, a child, as I passed out of cheening across 1 shelves that if daring a long life I were compared to the contract of the contr



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Easter Joy ... O God. for .15 Evermore
Brackett. Hall, Thou Once
Despised Jesus
Brackett, F. H. I Know That
My Redeemer Lives .15 My Redeemer Lives.

Brander. Alieluia! Alieluia!

Bridge. Awake Glad Soui,

Awake Gamp. Behold, I Teil You a

Mystery. .12

Norris. As it Began to Dawn.
Percippe. Come Ye Faithful.
Rathbun. Christ four Passover.
Rocket. Christ the Lord is
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Schnecker.

Schnecker. .15

Camp. Bechod. I Tell You a
Coomba. The King of Glory.
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Glorae.
Goodrich. Awake Thou that
Sleepest. Shackler, Christ our Frasover, Shackler, Christ our Frasover, Shakeler, Christ our Frasover, Shakeler, Christ, State, Allouia, Alexander, State, Ali Begran, O Dawn, State, Ali Begran, O Dawn, Trowbridge, Hallelujah, Christ Trowbridge, Wily Seek Ye the Living? .15 .20 Sleepest.
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The Tragic End of Robert Schumann

Northing more tragic in the history of children, and I sat there at Fri. Leser's, see him till half an hour later, Northing more trage in the history of changes, and it says that now His head was beautiful, the forehead so of Robert Schuman, which resulted after I must succumb. . . The weather his attempt to throw himself into the was glorious, so at least the sun show

asylum!" wrote Clara Schumann in her time he held them in his hand without diary (published in Berthold Litzmann's noticing them, then all at once he smelled biography of her). "How was it possible them, at the same time smiling and pressfor me to bear it? And ah! I was for- ing Hasenclever's hand. Later on he gave bidden even to clasp him once more to a flower from the bunch to every one in heart. I had to make this greatest the carriage. Hasenclever brought his to of all sacrifices for him, for my Robert. me-with a bleeding heart I kept it."

Rhine in his being confined in an insti-tution.

Rhine in his being confined in an insti-on him. I had given Dr. Hasenclever a bunch of flowers for him, and he gave "He. my glorious Robert, in an them to him on the way. For a long

Saturday 4th, dawned. Oh God! The end did not come until two years . Saturday 4th, gawned. On your line could not come out to year. This last funeral music. Now he was lowered into to master them instead of "running the carriage stood at our door, Robert later. Clara Schumann tells us, "His last funeral music. Now he was lowered into to master them instead of "running the content of th ge stood at our door, kopert jater, Carta Schummanh tens us, 1115 and 112 and

kneeled by his bed I was filled with awe, ters perfect-memorized if you wishit was as if his holy spirit was hovering their "turn" is a success.

Thursday, the 31st. I was in the little would concentrate his attention to balky chapel at the churchyard. I heard the places, like Paderewski, and be content

Doing the Small Bits

By Harvey B. Gaul

WORK and the methods of working are always interesting. Whether it is running a political campaign, operating a telephone switchboard, or watching lifesavers man a lifeboat. The modern operandi of life is replete with interest. But what of our methods of work? Are we not apt to work at music in a hit or miss fashion without method, content with plodding?

Work without an object is futile, and the only work that is worth while is that applied to gain a known end. To go through so many pages of music, to cover so much time without a thought, to get through the day's work just because it is the day's work is destructive to progreco

As concerns the method of working we might appropriate the words of St. Paul, "Step by step, here a little and there a little." The art student draws and redraws the object before him, be it a plaster cast of Cæsar Augustus or a living, breathing model; the aspiring basebal pitcher practices his "out" or "in" curve till it will break just where he wants it. The piano student grinds (or ought to) at scales and exercises till he has acquired sufficient amount of digital dexterity, Little by little development goes on till skill and adroitness are achieved. Of course "learning a piece" is the great consideration of all our pupils, and of course they work to that goal but in too many instances their methods are wrong.

The following appeared some time ago in a London journal. It shows how a great man labors to perfect himself, I is a little pen picture of Paderewski and his method of practice.

"He worked hard-but his efforts were sometimes concentrated into a small compass. Eight bars have constituted one day's work. He would pin his bit of music to the wall. Try a movement without it-return to the music. 'No, not clean,' he must do it again. He would take innumerable little journeys, and when he had satisfied himself he would take one bean out of a cup on the right of the piano and transfer it to another on the left. Three, four, five beans! But a mistake would happen-a 'split' note-and he

returned all the beans to the first cup." All too often a pupil sits down to learn or to memorize a piece in the following desultory fashion.

First stumble through it slowly.

second stumble through it faster.

Third stumble through it both faster and slower. When all is done the pupil wonders why it doesn't go better; why there isn't some smoothness; ending up with an "oh, dear, I never can play those passages." There has been no system, no method in the work, and the piece has been gone through slip-shod, rough shod. Any animal trainer will tell you that the transparent and slightly arched. I stood only way animals can be taught to give by the body of my passionately loved a perfect performance is by making them husband, and was calm. All my feelings do "the small bits" without a hitch, withwere absorbed in thankfulness to God out a trace of hesitancy. When they that he was at last set free, and as I have their "exits" and "entrances" let-

over me-Ah! if only he had taken me The obstacles in a piece of music may usually be boiled down to a few bars and "The funeral was at 7 o'clock on oftimes to a single passage. If a pupil dressed in great haste got into the care hours were quiet, and ne passed away in the sales that through a piece innumerable times, working with Dr. Hasenelever and the two his sleep without its being noticed, no one it was not he, but his body only God would be minimized. As it is no piece rage with Dr. Hasenclever and the two ms steep without its script macros, no one it has no not been strength to live without him."

would be minimized. As it is no possible matched and not ask for me or his was with him at the moment. I did not give me strength to live without him."

is well played that has a doubtful passage.



NEW WORKS

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January, 1917. Album of Sacred Piano Music Bach's Well-Tempered Ciavichord . 30 Child's Own Book of Great Musicians. Children's Songs and Gamee, By M. Chapin's Studies in Two Volumes . . . 50 Essy Octave Studies Elijah and Messiah Engelmann Album for Four Hands Four Indian Songe for Violin and Plane. Grieg'e Sonata, Op. 7 ... Handel'e 12 Easy Pieces for Pianoforte Malodies of the Past. By M. Greenwald 10 Mejodious Studies. By A. Sartorio .15 Mother Goose Island (Operetta). By Geo. L. Spaulding Pictures from Fairyland. By D. D. Slater Pleasant Pastimes. By Helen L. Cramm 60 Progressive Exercises. By Pischna 25 Schmoll's Method for Pianoforts Stainer's Organ Standard Advanced Pieces

Young Folks Mneical Study Playlets. By Carol Sherman Pictures From Fairyland By David Dick Slater

Mr. Slater offers another volume of children's pieces. There has not been any writer that has given us simplicity without being commonplace in a better form than Mr. Slater. He is first of all a very highly educated English musician who occupies the position as organist in one of the leading churches of Toronto. volume of Pictures from Fairyland as possibly one of the best all round books of easy music it has ever been our pleasure to examine. This is from the standpoint of education as well as recreation. The pieces are all in the second grade and of even difficulty. Our special advance price of 25 cents, will be continued during the present month.

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For Sale There is a lot of music that we have on hand for which there is not much demand. We are disposing of this music by the foot, \$5.00 for a full foot, and \$2.50 for a half foot. There is great variety in each package. There is a con-siderable amount of foreign publications, and all other kinds of music. Every teacher has a demand for music of this kind with pupils that cannot afford to pay the regular prices. At \$5.00 a foot this music sells for about two per cent of its retail price. Cash is expected with cach order, and the music is not returnable or exchangeable. There is plenty of real value in every package, and those who have in the past received this package have been delighted with it, and we are sure that there are many of our patrons who would be very glad to have a supply of this kind of music on hand. The transportation is to be paid by the

Lenten and Easter Music

We direct attention to the list of Easter fusic advertised on another page of this issue and extend a hearty invitation to all interested in such matters to write to us for copies to be sent for examination. Each passing season shows a great increase in he number of choirs supplied with music selected from our catalog. It is always best to make early preparations, particularly if any considerable choral work is to be undertaken. Among the most at-tractive cantatas suitable for Easter we particularly recommend "The Dawn of the Kingdom," by Wolcott, "The Greatest Love" by Petrie, "Victory Divine" by Marks, all of which should be examined at once if a cantata is to form part of the Easter program. Our list of Easter Anthems is large and varied, embracing all degrees of difficulty and including sey eral special numbers for women's voices as well as several for men's voices. We hope no choir director or organist needing supplies will overlook our meeting all wants of this kind. Liberal Sonata, Op. 7, For selections will be sent promptly on request.

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Minor and the Corrente in F, are included. Our edition will follow the text by von Bülow chiefly, but revised and corrected after comparison with other editions. The special introductory price for this volume in advance of publication will be 15 cents.

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Year Book For Music Teachers

This useful pocket memorandum book have not tried buying their music supplies has proven to be very acceptable to every by mail order, we would respectfully ask active and practical music teacher. This is the first attempt of this kind, and is the only thing in existence at the presment among the front pages of this issue, ent time for memorandums for music teachers. The Year Book is bound in strong flexible cover, and contains 96 pages, just the size to go into the upper vest pocket. It contains almost everything helonging to the conducting of the teacher's work with pupils. First of all received, and this includes the last mail there is a schedule for giving the names received the latter part of every after- of the pupils and their addresses and telephone numbers, and the date when An On Sale package either made up of they began to take lessons. After that our own prints or of a selection designated by our patron will be found of from 8 o'clock to 7 o'clock. After the things the sheet water account of the control of the select water when the control of the select water when the control of the select water when the select water and the select water water when the select water and the select water water when the select water and the select water wat great assistance. The discounts are the that comes the sheet music account, giv same liberal ones as allowed on regular ing the date, and the amount, and the name of the pupil purchasing the music. After that come the cash receipts, then the asking. We publish a number of comes a very fine list of graded music, first the easy pieces, then two additional pages of blanks on which the teacher can into which musical publications could be put additional pieces. After that comes divided,—piano, vocal, violin, etc. Our the list of the next easiest teachfirst lot of catalogues will be found in- ing pieces, with additional pages for teresting. They explain our prices, discerta pieces. This takes us up to the middle of the book, and there are a number of pages for memorandums. anything in the way of music or music the list of pieces continues through the books, whether they know exactly what make a selection for them, try the Theo- that the four-hand pieces, then the recent deaths of composers up to date. The nouncing dictionary of proper the inside of the back cover there is a calendar for 1917. This splendid little pamphlet is given away to anyone who sends for a copy. It is an excellent time of the year to have one on hand. Send in your name and a copy will be sent you.

Music Calendars

1917 We have still a number of the new calendars with special designs made for us. These are very attractive, artistic, and reasonable in price. The prices are the same as in previous years, that is, \$1.00 a dozen, postpaid, or 10 cents for single copies. The design that we especially recommend this year is that kind which is used in modern photography. We also have a number of our imported calendars remaining over from last year, but with 1917 calendar pads on them. In ordering dozen, they will be made up of assorted calendars. As the stock is somewhat lim-

This little volume by this popular com-poser we hope will be issued during the present month. Mr. Lieurance has caught the spirit of Indian music as no other composer has. He has lived among the Indians and has been very successful in transcribing their folk music. This vol-ume of four songs arranged for violin and piano will be found very useful to our violin patrons, and for poses. The songs will be published in one volume during the present month, and the introductory price is but 15 cents,

Gurlitt, Schumann, Behr, Reinecke, Heller, Operetta-Mother Goose Island By Geo. L. Spaulding

A description of the Libretto of this Operetta was given in our last issue. For a novelty during the winter season, we recommend this new Operetta. The music is of a simple, attractive, and nature, very tuneful, and not beyond the range of any children of from eight to fourteen years of age. For something

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This new work in the Child's Own Book of Great Musicians series, which already includes Bach, Handel, Mendelssohn, Moown illustrations from a large sheet and binds the book with

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We almost owe an apology to our patrons for the long delay in the preparation of this set of studies. There is always some time given it during the the work, and we hope that this present cents, postpaid. month will be the last in which the offer will be in force. We are aiming to make Standard Advanced Pieces this work a little different from any easy octave studies that are at the present

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Ambitious teachers are ever anxious for something that will brighten up the work of club meetings and classes. These playzart, Schubert and Schumann, will be wel- lets may be read by the members, each comed by class leaders everywhere. Give one taking a part or they may be acted the average child a pair of scissors and with simple improvised home-made scenthe average child a pair or scissors and with simple improvised none-made scen-something to cut out and he is as happy as a lark. In these books the illustrations imagination. The craze for children's are blank. The child must cut out his plays of this sort that has "caught on" in the public schools is based upon the fact paste them in the proper places. Then he that this very dramatic form impresses a needle and thread facts upon the mind of the student in far which we provide with each book. The more forceful fashion than in any other price of the volumes already published is way. The book is a splendid one to fol-15 cents each; but if you order the forth- low the "Child's Own Book of Great Musi-15 cents each; out if you order the forms of the second coning Chopin book in advance you can clans" or the Standard History in work have it for 10 cents. Send cash with children's classes. Any ingenious teacher can conduct these plays successfully with no previous experience and lit-tle effort. The advance of publication price is 40 cents.

By Helen L. Cramm

The success of the last volume of this interesting writer, New Rhymes and hand Engelmann Album. This new Al- Tunes, has inspired her to write a new burn will consist of both original pieces set of pieces. There has been no one and arrangements, including some of the that we have known that has been more popular of Engelmann's drawing- happy in writing easy pieces than has room pieces. It will be a most attractive Miss Cramm. As she composed the words volume in all respects, the duets being and music to all of them, the correct spirit is ever present. In this new set are some of the most charming hits of children's music we have ever heard. There is a delightful mingling of the useful with the pleasurable. Many of the pieces are of a characteristic nature, such as the Imitation of the Wind, The Harp, The Metronome. There are also a few very interesting four-hand pieces in the volume. There is variety and interest always some time good it dating in from cover to cover. Our special au-

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The Supplement With This Issue

We present with this issue a photogravure of Mozart similar to the one of Beethoven given with the December number, of which supplement we have received many kind words.

Too much explanation cannot be given with regard to the scheme of use which has moved us to manufacture and present these two portraits. More of these portraits of the great masters will be given from time to time if it is desired by our subscribers,

The scheme is to make a passe-partout pleture to hang on the wall of the studio or the music room. By simply trimming around the outside edge of the wide marginal border on the back, purchasing for cents a piece of 8 x 10 window glass, it is possible with very little effort to make very acceptable studio decoration. After trimming as above place the glass over the face of the picture. Paste the edges of the paper which are outside of the glass and turn them over neatly on the face of the glass. You will find that they will make a very neat border or

On the back of the picture, in the centre of the wide printed margins there is mas. We recommend this cantata very a condensed biography of the composer, a highly to all organists and choir directors feature quite valuable to every music

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tory price is 30 cents, postpaid. Works Withdrawn From Advance of Publication Offer Price

The December "Publisher's Notes" were so many that the announcement of new works appearing from the press had to be eliminated from that issue. The following works have appeared during the past eight weeks. Any of these works past eight weeks. Any or these works will he sent postpaid on receipt of the marked price, or will be sent for examination to any of our patrons. This of course means the opening of an account, but that is done with the Theo. Presser Co. without any red tape whatsoever. We welcome accounts with every responsible person. The only reference needed is the name of a business person or firm. The following is the list of works that have appeared:

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We predict great success for this cantata. The King Cometh, by R. M. Stults. Price 50 cents. A Cantata for Christ

The Young Violinist, Op. 10, by Wichtl. Price \$1.00. This work contains the essentials of violin playing presented in a log ical and pleasing manner.

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In spite of the steady increase in the cost of all manner of manufacturing materials, labor, etc., we have conscientiously refused to raise the prices on our publications, even though our profits have been steadily lessening, and we hope to pass through the period of increasing prices without making any radical changes at the expense of our patrons; this attitude, however, cannot be consistently maintained as regards the output of other publishers or manufacturers whose finished product

we can buy now in many cases only at much higher prices than we formerly paid.

A case in point is that of Metronomes, on which we have already been obliged to advance the price to avoid actual loss on further sales; and now we learn that the manufacturers will not supply Metro-nomes after January 1st, 1917, at 1916 prices or even at guaranteed prices for a definite period! For our part we shall gladly continue to furnish our patrons with Metronomes of American make at prices as near as possible to those formerly quoted depending entirely on the extent to which the makers advance their prices to us. Our patrons may rest assured that we shall treat them with the utmost fairness and that we shall make no price changes that we can safely avoid,

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A Whirling Dervish Dance in America

One song that was sung at religious processions was called "The Voice of God." The words were:

"I will roar, roar, roar, yea I will howl, howl, howl, in my fury saith the Lord, because of the abominations that rest in

According to the beliefs of this odd cult which flourished in different parts of the United States during the middle part of the last century, one was purified by various contortions produced during a jerking of the head, bowing and twisting, rolling the eyes, contorting the face, and throwing the arms about.

ONE of the most curious instances of One of the dances accompanied by tongues. All the time the young sisters religious enthusiasm joined to music is music is reminiscent of the war dances continue their turning, and they must told in the newly published "Gleanings of our aboriginal Indians. With both not be checked, because it is by the in-Endicott Sears. The dances and songs chant under the exciting directions, at of the Shakers are altogether unique, the same time performing a kind of formal religious dance. "The company stand facing the singers, the elders being in front and nearest the middle of the hall from east to west. When a tune is struck up, they turn the brethren' to the left and the sisters to the right, and Zion. And I will send forth a curse, perform a sort of trotting step, each curse, curse, I will send forth a heavy company around its own division of the curse upon the inhabitants that dwell in room, until the set of the tune, when all turn facing the singers and shuffle. At the interval of the tunes some brother or sister expresses thankfulness for the determination to be obedient to their beloved elders and keep the way of God."

is said to be under 'operations' it means clap their hands in concert. Some begin to turn and turn around with great rapidunknown tongues and sing in unknown abstinence from all meat and fish foods.

from Old Shaker Journals," by Clara hands held forward, prone, the dancers spiration of God that these things are done. They frequently fall prostrate on the floor and all animation seems lost for a season" The above contemporary account of

the whirling dance, at the end of which the dancer fell in a kind of trance supposed to promote the gift of prophecy. differs so little from the whirling of the fanatical dervishes of the desert that it is difficult to think of such a thing happening in America, in comparatively recent times

These extraordinary dances are no privilege of the Gospel, and express their longer a part of the practices of the Shakers who are known now for their splendid examples of thrift, industry and "As these exercises continue the zeal abstemiousness. The cult was formed kind of religious frenzy. This was "As these exercises continue tne zeal abstemousness. Ine cuit was infinite known as "operations." "When any one increases; the whole company frequently in 1758 and at no members in the United States. The Shakers seem to be immune Some leap and shout and talk in from cancer. This is attributed to their

FOUR HUNDREDTH ANNIVERSARY OF THE REFORMATION PRIZE COMPOSITION CONTEST

The Joint Lutheran Committee on celebration of the Four Hundredth Anniversary of the Reformation is offering awards for In Joint Lutheran Committee on celebration of the Four Functionary numericary or one reteornation is offending awards for state of the Four Function and Anthems. The awards are \$75, \$50 and \$25, \$7 two greades of disculpt ware requested. Anthems must not exceed 16 octavo pages of murie. The time for submitting Anthems closes February 1st. For suggested texts and particulars sidess II. R. COLD, Secretary, 925 Chesturi US., Philadelphia.

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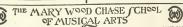
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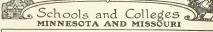
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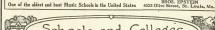
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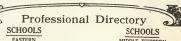
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The Real Greatness of Mendelssohn

THE following is a part of an excellent ers have so largely invented for us, and on F sharp is resolved into G major, article entitled Poor Mendelssohn, which which modern taste demands (for we live with a suspended seventh. This is so unappeared in the Monthly Musical Record in the present and cannot re-live the lives expected that some editors have (innoof London. The author is Francesco Ber- of our forefathers) and I also find that cently!) concluded the G in the Bass to ger, an English planist-teacher and con- frequently in his fugues, the clashing of be a misprint, and have ventured to alter ductor long connected with the Guildhall School of Music. He is now eighty absolutely intolerable. I am quite aware effect, and depriving the fugue of one years old and was a pupil of Haupt-that Bach's music requires to be read of its salient features. Could the com-mann and Plaidy. His article is well horizontally, not perpendicularly; but the poser have known of this outrage, suretimed because there has risen in England ear hears these dissonances simultaneous- ly he would have exclaimed "Save me and for that matter in America an un- ly, however much one may attempt to ex- from my editors!" It is hardly necessary warranted tendency to "patronize" Men- plain them or account for them. Well, in to call attention to the long crescende delssohn-that is, to deprecate his posi-The father of Felix Mendelssohn was not himself a celebrity, but his father had been a noted literary man and philosonher, Hence, in speaking of himself, he was heard to say: When I was a young man I was called the son of the great Mendelssohn, and now that I am old, they call me the father of the great Mendelssohn. After my death, I suppose they When I was a young man Mendelssohn

was worshipped as one of the greatest "poor." musicians the world had produced, and I was nourished in that faith. I am proud in the school-room, he is known as the gests peace after strife, consolation after to record I subscribe to it to-day. But composer of The Songs Without Words. trouble, rounding off the entire composers fashions have changed around me to such The popularity of these has stood the test sition in a fashion as artistic as it is an extent that I now hear people u.n- of close upon a century, and in public novel, and helping to complete a musical blishingly speak of him as "poor Men-estimation they have long since taken picture as convincing as any in the whole They cannot possibly mean their place by the side of Beethoven's range of pianoforte music. that he was poor in pecuniary circumstances, because it is common knowledge
stances, that such was not the case; so they must creative power, and it is mainly of his portant detail, how at har 42 the descendmean that he was poor in artistic achieve- other pianoforte music that I wish to ing chromatic scale in the left hand is ment, and I offer the following remarks

speak here. He is at his best in: Six Preto controvert this. In doing so I cannot ludes and Fugues, the Variations sérieu
ly the Coda is constructed. In Fugue III help lamenting that such a line of defence ses, the Andante and Rondo capriccioso note, among other contrivances, the inshould ever have been called forth. To in E (op. 14), and the Capriccio in F set up an idol in one century, and to sharp (op. 5). mock it down and trample on it in the The Preludes and Fugues none but he vertion, the ingenious Pedal Point on the

Beethoven's fugues in his big sonatas are, the final bars. in the first instance, or sacrilege in the as pianoforte music, huge failures; Schu-That some of Mendelssohn's pianoforte mann's cannot be quoted at all; César Franck has but one, a very good one; and pieces are inferior to others, is merely admitting what must hold good of every Brahms has but one, a splendid one. But good work of any creative artist, be he the other five, and all equally fine. While the muskian, painter, sculptor, poet, author, for what not, hold it up to criticism, and is Nos. 1, 3, 5, and 6 that are most suitargue from its weakness that all his other able for public performance. Prelude 1 presents difficulty in finger- here. work is equally weak, is manifestly illoging the right hand, and when this has ical. You might, as reasonably, take his

the rest must be equally good. I cite Bach to illustrate my point. In many of his smaller piano pieces I find prominent and keep the flowing accom- the "rolling" of the fugue-subject sugthe "subjects" trite and commonplace. I find a total absence of all the lovely "pianistic" effects which modern compos- where the chord of the Dominant Seventh tance.

tion as a master.

will call me the "missing link."

"parts" produces dissonances which are it to B, thereby sacrificing the piquant spite of these objections, Bach still re- and gradual accelerando which reach mains the great composer we all know their climax in the Chorale in E major, him to be. And, by the same argument, excepting to mention that I canot recall though Mendelssohn was not always at a parallel instance in a similar work by his best in his piano music, he still re- any composer before Mendelssohn. mains the great composer by what he has (though the device has been imitated done at other times, and is not more of by some of his successors), and therea sinner than Handel, Haydn, Mozart, fore he deserves the credit of having and Beethoven, all of whom had their "invented" this very telling "effect." The weaker moments. The sun has its spots, octaves in the left hand which form the but his spots do not make him any the basso mosso throughout the Chorale, are less the life-giving luminary of our world, also his original idea. And after the The sun can afford to have spots, and Mendelssohn can afford to be called sided and the Hymn of Thanksgiving has died away, the echo of the fugue-To the man in the street, or the girl motiv (in the major key this time) sug-

Prelude V is often selected as a "test" piece at examinations, but, apart from its decided technical utility, it is a dis-tinguished movement with a lovely meleing too obvious to need enumeration

To hear Emil Sauer play the Sixth best work, and argue therefrom that all been overcome by changing fingers on Prelude and Fugue is a rare pianistic some of the notes that sustain the melody, treat; he makes the chords in the Preit will still be found difficult to make this lude vibrate like "celestial harps," while paniment in the background. In the fugue gests the flowing tide, restless and relentthere is a noteworthy point at bar 41, less, subduing and submerging all resis-

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have played that ten times and only played VIOLIN it right once." A pupil should play every-EASTERN thing right the first time, and every time. Anyone who plays well can think of a CHRISTIAAN Composer-Victimist Studio: Carmegie Hall Suite 303, New York City number of things at a time once-the notes, the fingering, the time, the pedals, MIDDLE WESTERN THEORY AND NORMAL COURSES

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By Madame A. Pupin

well themselves, but may be uncertain exactly how to teach beginners. I have so often heard teachers say: "Oh, Nellie, you notes, four times to be sure of the right themselves. etc. The poor little beginner cannot think and it becomes easier with each repetition. he is to use. He has them so trained, that of three things at once, nor even of two. What the teacher should aim at is to get he relies on them to perform their part I was once in Boston, and went often those fingers so used to playing the meas- correctly, while his brain directs the interinto a building where someone was giving tire in one way, that they will play it of pretation. In other words, he releases his plano lessons. Three or four pupils played themselves, as it were. By this way of eager messengers to do his bidding. the same thing on three or four pianos; suggings and when things are easy the shortest, quiescest and converging. This will interest the pupil loves to practice and the number next measure four times, and so the number of the the same thing on three or four pianos; studying, the lesson becomes easier with

MANY young teachers may play very Let the little pupil play one measure four be given for a first lesson: each hand times very slowly, with the right hand played alone, as above, and together if alone, ending always on the first note of possible. This method teaches the pupil the next measure. This note is the to think her music, and it also teaches her rhythmic note and must connect the two how to practice. Few students really measures without pause. The measure know how to practice. The aim is, as might be played four times to get the right say, to get the fingers to do the work of

fingering and four times to get the time When an artist sits down before a piano, right. Twelve repetitions of one measure in a concert hall, he does not think where will create a habit of playing it just so, he is to put his fingers, or which fingers

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swent two windows, or between the door and whence a Composer Derives His Music window, or where there he a strong draught, and the composer between the control of the composer between the control of the composer between the composer between

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The Composer

(Continued from page 53.)

point! I have my work, you have yours. I showed bim more clearly the odiousness of the career she had chosen, and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career she had chosen and her unfitness of the career s 641 . Hab' nichts dagengen? 1, 1 dre, my friend. While you draw everything into roarself, I am putting hits of my spirit atto a thousand lives. Well, that pleases me not a thousand lives. that is my existence. I am not going to ctit short, even for a space, for you. And am too good a mother.' Is it not so, my

tohnny," said Lady Caroline, in cuttingly "Johnsy," said Lady Caroline, in cuttingly distinct tones, "will you kindly ask the sailer for more water?—Can I offer you another cup of tea, Madame Constanza? Do you like this caravan tea? Some people cant drink any other now they were talking about the Press

and contained they were talking about the Press
tokes, and quoting them, one against the
the Sady and the violalist, Johnny
gonal his tech.

Johnny stared after her as second or two,
then litted his hat vaguely and wailed away
the foresteen and the same the present the Part actes with great articles.

bild newspaper.
"Oh but the Münchener," interrupted

Oh, and the muncher, interrupted sidy. Did you see that? Perfect embodiated lightgenia . . The young debuintes very immaturity adding to the of the state one," cut in Sarolta,

and Sady halted, flushing.
"Well, Sarolta," he said then, addressing is could with the Mosenthal frankness: hs costs with the Mosenthal frankness; "oghth" you to be precious glad, my dear, hat you're not mature yet? When papers legin to talk of a voice as mature, it's petty sare to he nearly rotten." lady Caroline here thought that she had

Lang (Stoline were mought that sue had beene essugh. She rose from her seat, and the whole group went down together into the smallt garden. Every one was glad of the nove. Johnny's tea party had not been an unmitigated success

in unmittanted success.
As Sarolta passed along the terrace there
was an interested stir among two or three
groups of comfortable German families drinkhg her at the little round tables. Her mm was cjaculated right and left, in no visigers; and the solid Teuton stare fol-lowd her with undisguised curtosity. Johnny, casting scowls about bim, burried the side. He would have given something

he allowed to teach "those fellows" how behave. All he could do was to alto his is surve. All De could do was to slip his sulvart person between her and the more struker gazers. Sarolta went, her head the, with an air of sublime indifference. De the bawk's-eyes of Madame Costanza mirth in them, not unmixed with a little

He cnokeu, sne allowed him to speak, un-interrupted; then, standing before him, gave him, between nerrowed lids, one single glance of icy contempt; and, turning on her heel, ran back to Madame Costanza without a

So he packed his boxes that night after so ne packed nis hoxes that night after all—to Ladq Caroline's dry triumph. But hefore he left, he had a long conversation with Sady, which sent him on his travels less disconsolate than he would otherwise have heen.

Nevertheless, though Sady promised and conference in the conversation of the conference in the confe

comforted, she was herself by no means happy about Sarolta, and ventured to hint to madame some of her reasons for anxlety. That doughty lady, however, was hreezily optimistic:
"Changed? Of course she is changed.

"Changed? Of course she is changed. What do you expect her to he? She's going through a phase, my dear; she'll come out of it again soon enough—soon enough. Eh, mon Dieu, leave her to her little triumphs! The disillusion will come soon enough!"

"It's not that, madame," failered Sady, her pretty forehead puckered into thoughtful lines, "She's—oh, I de'i't know how to explaim—she's not happy, not triumphant, in spite of her success She seems in a kind plain—she's not happy, not triumphant, in spite of her success She seems in a kind of a dream all the time, and there's only one thing she wants to talk ahout—"
"Iphigenia, I suppose," said Madame Costanza cheerfully.
"No," suld Sady in a very low voice— "Dr. Lothnar, madame."

"Dr. Lothnar, madame."

The other gave a cry of derision.
"Lothnar—is that what you are afraid of, my poor child? Of course she's in love with Lothnar. She would not be a buman girl in this town if she wasn't. Mon Dieu! Have I not been in love in the same way from sixteen upward? Did I not cherish a peachas menta in these, not unmixed with a little sense and the sense of the sense who may not be used to be used to be used. Saley know before he spoke that he was self-limited in the sense of the sense o

(To be continued.)

Musical Wit, Humor and Anecdote

THAT'S a peculiar looking bruise you lave on the back of your neck," observed the doctor.

"Yes," said his patient. "I'm subject 10 those. You see, I'm a clarinet player

in an orchestra." "I don't see how that can produce bruises on the back of your neck."

"It doesn't produce them exactly, but t places me in a position where I am very liable to get them." "How is that?"

"I sit directly in front of the man who plays the slide trombone."-International

IF your dog were a singer, I wonder what style of songs he would select?"am sure he would choose barkarolles."-Ballimore American.

At the Concert "SAY, aren't you fond of Chaminade?" "Yes, yes, my dear, no finer treat;

But if I'd keep atop the sod I must be careful what I eat." -From Harper's.

A HIGHLANDER who prided himself on being able to play any tune on the pipes perched himself on the side of one of his native hills one Sunday morning and commenced blowing for all he was

A young woman came in quite hur-

"Have I missed much?" she asked.

"Oh, goodness! Am I really as late as

riedly after the concert had begun.

"What are they playing now?"

"The Ninth Symphony."

that "-New York Times.

Presently the minister came along and, going up to MacDougall with the intention of severely reprimanding him, asked in a very harsh voice, "MacDougall, do you know the Ten Commandments?" MacDougall scratched his chin for a

moment, and then, in an equally harsh voice, said:

"D'ye think you've beat me? Just whistle the first three or four bars, and I'll hae a try at it."-Youth's Companion.

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Q. Is the form of staccato indicated by a point over the note, pinstead of the dot of the being descendanced—I view S.
A. It is seen much less frequently now.
A. It is seen much less frequently now. The dot merely indicates a staccato note as opposed to legato. The point known as pieur in French serves the purpose of not merely I. This, bowere, is nere. being discontinued f—H von S.

A. It is seen much less frequently now.
The dot merely indicates a staccato note as
opposed to legato. The point known as pique
in French serves the purpose of not merely
making the note staccato, but incisive as

Q. Was the late Emil Liebling German or Americant—L. K. P. American (-1, K. F. Americ

Q. Has the word "Humoresque" any spe-Q. 108 the word "Humoresque" any spe-cial musical meaning? Has it a set form like a gavotte or somata?—G. 8. A. It is generally applied to a humorous, fantsatic composition. The term is used very loosely, however, as Dovark's Humoresque is languorous and in certain passages tender and sad. There is no set form.

Q. What is meant by a false relation?-A. False relation occurs when a note sounded by one voice in a chord is given in the next succeeding chord, altered by a #, b



Q. Kindly give me some information about Heinrich Lichner?—D. G. I.,

Hebrich Lichnert—D. G. I.
A Heinrich Lichner was born at Harperadraw the many March 6th, 1820, He was
a finemany. March 6th, 1820, He was
a finemany. March 6th, 1820, He was
a finemany march finemany finemany
and finemany finemany finemany finemany
and was conducted a Sangerbund in Freelan, and was
locally famed as an organist and cantor. He
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locally famed as an organist and was
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Q. What is the meaning of picchiettato?-A. A somewhat rarely used term for de-tached notes (semi-staccato in violin play-ing), written as follows;



Q. Is it injurious for a female singer to make a professional début at a very early aget—Soprano.

A. Generally speaking, yes. Everything
A. Generally speaking, yes, by the speaking of the spea

A. The reason why the key of C har-unjor (seven sharps) is not used more is dar-unjor (seven sharps) is not used more is dar-sound with D flat. Of course D sector (seven cound with D flat. Of course D sector (seven only five flats, is very much easier to read-nity of the course of the flats is very much more transport which, of F sharp much more transport of sound. F sharp much more than the course of the limit of the course of the course of the course light the called debatable keys. Sometimes it times it is more course if the course of the The choice of keys in this case depend than the different iron with are to be used. Q. Will you please explain why the comet and clarinet are not made in the same pilch as the pianof-R. M. K.

up as impracticable

Q. Why is the following from Chopin's Prelude (Opus 23, No. 8) written in notes of two different sizes?—D. K. L.

A. The larger notes on the treble size indicate the melody and theme. The smaller notes are a kind of exquisite harmonic embroidery around this beautiful theme.

Q. Was Wagner's Tristan und Isolde eer given up as impossibly difficult?—R. D. A. Yes.—after the first 57 rehearsals at the Vlenna Court Opera House it was given up as impactionly.

Q. Why is the key of C sharp or C flat

Q. ray is the key of C snarp or c sar never used in the writing of snaps or exer-cises, or tabulated as major scales, when F sharp is used and tabulated in preference to G flat?—L. K.

plano.

This same idea applies to many other instruments, the cornet, for instance, and the French horn. All these are known in theoretical parlance as transposing instruments.

Important Motions

By Edith Morris

Some one has made a catalogue of all Therefore the sideways motion is imthe possible motions at the keyboard. In portant for it is by that motion that the the main there are but three-up, down and sideways. In the up and down motion all that is necessary is to see that the fingers are directly over the keys before striking, whether the touch comes from the finger, the hand or the arm.

fingers are brought in position for aiming. This is particularly the case in the sideways motion, which comes from moving the thumb under the fingers and putting the fingers over the thumb. Next time you sit down to practice examine More blunders come from poorly aimed of your blunders do not come from poor your playing carefully, and see if many aiming in the sideways motion.

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